New England
CONSERVATORY of MUSIC



Catalogue

1940 - 1941

New England
CONSERVATORY of MUSIC

Founded
in
1867

HUNTINGTON AVENUE
BOSTON, MASS.

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CONSERVATORY OF MUSIC

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1940-1941

September	5	Registration opens
	6-11	Examinations for Advanced Standing a for Admission to the Conservat Diploma Course
	9-10	Examination of new candidates for a mission to Degree Courses
	12	Academic Year begins
	18	Last day of registration for all candida for Diploma or Degree in 1941, application to Dean's Office
	20	Candidates for string section of Orches report
	24	Organization of Orchestra
	25	Recital classes begin
	28	First Saturday Recital
October	3-8	Examinations, for admission to the Jun Class, Conservatory Diploma Course
	31	First Thursday Recital
November	7-9	Midsession examinations, Harmony 2 an and Theory
	28	Thanksgiving Day. Holiday
December	6	Annual Meeting of the Board of Trust
Dec. 24—Jan.	1	(inclusive) Christmas Vacation
January	13-22	Midyear Examinations
	29	Last day for recommendation of ca dates for Soloist's Diplomas or Deg for rehearsal with orchestra
	30	Second Semester begins
February	22	Washington's Birthday. Holiday

	2-4	Midsession examinations, Harmony 2 and 3 and Theory
	5	Last date for recitals by candidates for Advanced Diplomas or Degrees
	6-13	(inclusive) Spring Vacation
	18	Last day for receipt of applications for scholarships for Academic Year 1941-42
	30	Last day for recommendations for rehearsal with Orchestra
	6-7	Examinations in Normal Department
	20-26	Final Examinations in supplementary subjects for Senior Diploma and Degree students
	21-26	Senior Examinations, Conservatory Diploma Course
	22	Last Thursday Recital
	22-28	Final Examinations, Seniors in School Music Degree Course
29—June	7	Final Demonstrative Examinations, Senior Diploma and Degree Students
	30	Memorial Day. Holiday
	31	Last Saturday Recital
	4-10	Final examinations in supplementary subjects for all students not in graduating class
	13	Senior Class Concert
	16	Annual Meeting and Reunion of Alumni Association
	17	Commencement Day
	18	Academic Year ends
mber	11	Academic Year 1941-1942 begins

THE BOARD OF TRUSTEES

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* Term of office expiring at the Annual Meeting in the calendar year indicat

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MEDICAL ADVISORS

George W. Morse, M. D., *Consulting Surgeon*
475 *Commonwealth Avenue*

Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

WALLACE GOODRICH, Mus. D. (Northwestern Univ.), *Director*

Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Co position, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Form conductor of choral societies and Boston Opera Company. Church organi and writer and translator of works on organ and church music. Fell American Academy of Arts and Sciences; *Chevalier Légion d'Honne (France).*

QUINCY PORTER, A.B., Mus. B. (Yale), *Dean of the Faculty; Composit Theory, Ensemble-playing.*

Composition with Horatio Parker and David Stanley Smith, Yale; Vinc d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *N York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggenhe fellowships 1929-31. Played viola in de Ribaupierre Quartet and w Maurice Hewitt. Member of faculty Cleveland Institute of Music and Vas College. Director of Yaddo. Member of committee for American Mu Center. Guest conductor with Cleveland and New York Philharmo orchestras; many performances of compositions here and abroad.

GEORGE A. GIBSON, *Dean of Students. Pianoforte, Sight-playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Rich E. Stevens, *Boston.*

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1

HILDEGARDE BERTHOLD, *Instrumental Class (strings), Division of Sc Music.*

Studied violoncello in Boston and Berlin, violoncello and theoretical subj in Leipzig. Member of American String Quartet. Concert performer, instructor in stringed instruments in public and private schools in Bo and vicinity.

RICHARD BURGIN, *Violin.*

Graduate Imperial Conservatory, *Petrograd.* Violin, Lotto, *Warsaw;* Joac *Berlin;* Auer, *Petrograd.* Concertmaster in Helsingfors, Finland. Solo rec and appearances with leading orchestras in Russia, Sweden, Norway, Denmark. Concertmaster and Assistant Conductor Boston Symphony Or tra. First violinist of Burgin String Quartet.

JULIUS L. CHALOFF, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Ignaz Friedman, *B* Composition and Conducting, Hugo Kaun, *Berlin.* Winner of first M & Hamlin Prize. Berlin debut with Blüthner Orchestra. Composer, co pianist and editor.

ANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.*
Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

)SE DA COSTA, Mus. B. (N. E. C.), *Solfège.*
Solfège, Francis Findlay and Clément Lenom; pianoforte, George Proctor and Antoinette Szumowska. Lecturer on solfège; pianoforte recitals in New England cities. Former president and supreme councilman Alpha Chapter, Sinfonia.

HARLES (FREDERICK) DENNÉE, *Pianoforte.*
Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

LIVER C. FAUST, *Organ Tuning.*
Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emery and others. Church organist, teacher, and author of text-books on pianoforte and organ tuning and construction.

AUL FEDOROVSKY, *Violin.*
Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

RANCIS FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music and Solfège.*
N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick, Lenom, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Zallinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 1935, Salzburg Mozarteum Academie. Orchestral musician, sometime with Boston Symphony Orchestra. Sometime Assistant Director of Music, Boston Public Schools. Conductor of choral and orchestral concerts in various parts of the country. Lecturer and writer on music and education. Member, Board of Directors, Music Educators National Conference.

URT FISCHER, *Pianoforte.*
Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

EORGES FOUREL, Certificat études secondaires Ier. Cycle (Caen Univ., *France*), *Viola and Quartet-playing.*
First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola, Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War, *Croix de guerre.* Member of Boston Symphony Orchestra, and of the Boston String Quartet.

ISABEL FRENCH, *Voice.*

Studied voice with Povla Frijsh, Florence Page Kimball, and Paul Reim *New York;* violin with César Thomson, *Brussels,* Ten Have, *Paris,* Maur Sons, *London,* and C. M. Loeffler, *Boston.* Vocal recitals in New Y Boston, and elsewhere.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Superv. of Academic Studies; English and other academic subjects.*

Pianoforte, Katherine Ruth Heyman and others. Lecturer and writer music, biography, literature, and bibliography.

CLAYTON D. GILBERT, *Supervisor of Dramatic School.*

Studied with H. L. Southwick, George Riddle, *Boston;* Franklin Sargent David Bispham, *New York;* Felix Morris and Louise Jewell Manning Hi *London;* Antoine Nayoe and Félicia Mallet, *Paris;* and others. Dram coach for various organizations. Lecturer in University Extension and o courses; long stage experience.

MARIE AUDET GILLET, *Pianoforte*

Graduate N. E. C. Pianoforte, George Proctor, and subsequently in P.

HOWARD GODING, *Pianoforte.*

Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason Hamlin Prize. Concert and recital appearances throughout the country, in chamber music and as soloist with the Boston Symphony and other pr inent orchestras.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte Accompaniment.*

Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianof and Harmony, Edward A. MacDowell, *Boston;* long experience as ch organist.

WILLIAM HADDON, Mus. M. (N. E. C.), *Pianoforte.*

Graduate with honors Royal Academy of Music, *Stockholm.* Compose works for orchestra and chorus, and instrumental compositions.

VAUGHN HAMILTON, *Violin.*

Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* For member of Boston Symphony Orchestra.

EINAR HANSEN, *Violin.*

Graduate Hamburg Conservatory of Music. Studied with Max Fie Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* certmaster of symphony orchestras in Hamburg, Bremen, and Dres Many appearances in solo and quartet in European and South Amer countries. Present member of Boston Symphony Orchestra.

STANLEY HASSELL, Mus. B. (N. E. C.), *Trombone, Alto, Baritone and Eup ium.*

Trombone, L. Gallo; trumpet, Findlay; contrabass, Kunze. Conducto Conservatory Band.

JDE M. HOWES, A.B. (Radcliffe), *School Music.*
Pianoforte and organ, George F. Hamer; theoretical studies, Walter R. Spalding and Arthur Shepherd; conducting, Gustav Strube. Lecturer; former director State Teachers College, Keene, N. H.; Director of Music in Quincy Public Schools.

HARD HOWLAND, A.B. (Brown), A.M. (Harvard), *Fine Arts.*
Charles Eliot Norton Fellowship for study at American School of Classical Studies at *Athens,* 1933-34; other fellowships for excavation at *Athens,* 1934-38. Lecturer for Boston Museum of Fine Arts, Instructor in Department of Fine Arts in Wellesley College.

MER HUMPHREY, *Organ, Harmony.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, American Guild of Organists.

Y F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

RISON KELLER, *Violin.*
Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Anton Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in this country; founded former Boston String Quartet 1925, and leads the present quartet of the same name. In World War, commissioned lieutenant, leader of band 301st U. S. Field Artillery.

GLAS PARTRIDGE KENNEY, *Pianoforte, Sight-playing.*
Graduate N. E. C. Pianoforte, Clayton Johns. Graduate study also with Mason, Goodrich, Converse, *Boston.* Soloist and ensemble player in concerts throughout New England.

ED KRIPS, *Violin.*
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; present member Boston Symphony Orchestra and Boston String Quartet.

RGES LAURENT, *Flute.*
First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier d'Instruction publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

ON LAUS, *Saxophone.*
First Prize in Bassoon, Paris Conservatory. Studied with Morel, Bourdran, Gavignac, and Letellier, *Paris.* Former member of leading Paris orchestras. *Chevalier d'Académie* and *Officier d'Instruction publique (France).* Founder and conductor of Boston Saxophone Orchestra, and other organizations Member Boston Symphony Orchestra since 1918.

CLÉMENT LENOM, *Oboe, Solfège, and Wood-wind Ensemble.*

Graduate Royal Conservatory of Music, *Brussels.* First prize in *solfe supérieur* and oboe. Harmony, Jéhin and Pessard; counterpoint, Dupo and Massenet; oboe, Georges Gillet. Conducted opera in France. *Offic d'Académie* and *Officier d'Instruction publique (France),* and *Cheval de la Couronne* (*Belgium*). Author of works on solfège. Former conduc popular concerts Boston Symphony Orchestra. Former President of Ic Chapter, Pi Kappa Lambda.

WALTER D. LILLEBACK, *Trombone.*

Studied in Copenhagen, Denmark. Member of Royal Opera orchestra Copenhagen, and of Philadelphia and other orchestras in this count Present member Boston Symphony Orchestra.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* a Percy Grainger, *New York.* Solo performances in concert and with chestra, and lectures.

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trum with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechi Lamoureux, and Touche in Paris; first cornet, Société des Concerts Conservatoire de Paris. Miséricorde Order from Serbia during World W *Officier d'Académie, Officier d'Instruction publique* (*France*). First trum Boston Symphony Orchestra since 1919.

VINCENT HOWARD MARIOTTI, *Violin.*

Violin, Rouillon. Studied at the Academy of Santa Cecilia in Rome, Ie with Sevçik at Prague and Vienna. Concerts in European cities. Cond master and member of orchestras in Santiago and Buenos Aires; opera Lyon, France, and many Italian cities. Former member of Augusteo chestra in Rome; present member of Boston Symphony Orchestra.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Pa* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Geo Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Organ, Harmony, Coun point, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, R well. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and N Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for years. Church organ work and organ recitals. Composer for orchestra organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. M *New York.* Church and concert work in Boston and New York. Forr assistant to Dr. Miller in New York.

RGES E. MOLEUX, *Contrabass.*
First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie* (*France*).

LLE MONAGHAN, *Pianoforte.*
Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934.

Y L. MOORE, *Pianoforte.*
Graduate N. E. C. Pianoforte. F. A. Porter, Carl Stasny, Carl Baermann, *Boston;* Arthur Friedheim, *New York.*

YN M. MORGAN, B.S. in Music, A.M. (New York Univ.), *School Music and Practice Teaching.*
Conducting with Hollis Dann, Bruce Carey, Protheroe and Erb; voice, W. H. Dunham; theoretical studies, Wedge, Julius Howe, and others. Former officer of North Central Music Educators Conference; Director Schubert Club, Grand Rapids; Committee membership and addresses before National and other Music Educators Conferences. Supervisor of music in Grand Rapids, now Director of Music Education, Newton, Mass.

CONNISTON-MORIZE, Mus. B. (Yale), *Organ, Carillon-playing.*
Studied under Horatio Parker, D. S. Smith, and others at Yale; Wanda Landowska, *New York;* and Vierne, *Paris.* Many organ and carillon recitals. Author educational works. Instructor French Summer School, Middlebury, Vt.

ER MURPHY, *Trumpet and Cornet.*
Graduate N. E. C. Trumpet, Louis Kloepfel.

N DICKSON MURRAY, *Violin.*
Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

IELLE DROSTE NORTHEY, *German language, diction, and literature.*
Studied at University of Munich, *Germany,* and Radcliffe, *Cambridge.* Formerly instructor in German language and diction in Munich.

MOND ORR, *Violin.*
iolin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur rooke, Georges Laurent and George Barrère.

PEIRCE, *Violin.*
iolin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conuctor of choruses, choirs and glee clubs. Public appearances in concert.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet same institution. First clarinet Vienna Philharmonic Orchestra (1912-19 under foremost conductors of Europe. Present solo clarinet Boston Symph Orchestra.

C. ROLAND REASONER, *Violin.*

Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of I paratory String Class.

SIMONE RIVIERE (Baccalauréat and Licence, Univ. de Bordeaux, Franc *French language, diction, and literature.*

Diplome, Institution de Phonétique, *Paris.* Studied voice in Boston and Pa Head of French department in private schools; recitals of French songs.

NORINE ROBARDS, Mus. B. (N. E. C.), *Pianoforte, and Assistant in Pia forte Normal Course.*

Pianoforte, Clayton Johns.

ARTHUR ROBERTS, B.S. (City College of New York); M.A. (Columbia Univ sity); Ph.D. (New York University). *Physics.*

Graduate of the Manhattan School of Music. Research Associate at Mas chusetts Institute of Technology from 1937. Phi Beta Kappa and Sigma Many publications in scientific journals.

RULON Y. ROBISON, *Voice.*

Graduate N. E. C. Pupil of Charles Bennett, C. A. White, William Whitney, *Boston;* Coenraad von Bos, *New York;* coached with Geor Longy, *Boston.* Soloist with Boston Symphony Orchestra and other org zations; has given recitals and sung in opera.

JESÚS MARÍA SANROMÁ, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pianoforte, Seque Antoinette Szumowska, *Boston;* Schnabel, *Berlin;* Cortot, *Paris.* Recitals foreign capitals, including two tours of Spain. Recitals and concert pearances with Boston Symphony Orchestra.

CLARENCE B. SHIRLEY, *Voice, Supervisor Vocal Normal Course.*

Pupil of Mrs. Clara Kathleen Rogers, C. A. White, *Boston;* Frank Bri *New York;* Dubulle, *Paris.* Church and concert work. Solo appearance Worcester Music Festival, with Boston Symphony Orchestra, and elsewh

DONALD S. SMITH, *Pianoforte and Pianoforte Sight-playing.*

Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon P *Zakopane, Poland.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Mus History.*

Graduate Faelten Pianoforte School, *Boston.* Composer of numerous w in various forms. Contributed to Grove's Dictionary of Music. Unive Extension lecturer. Former assistant music critic Boston Evening Transc now music editor Boston Post.

LO BRUNO SORESINA, Doctor of Science (Univ. of Turin), *Italian.*
Teacher of Italian at University Extension Courses, Harvard University; Lecturer and teacher in colleges of this country. Served in Italian Army as Captain of Mounted Artillery.

E H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

HARD E. STEVENS, *Pianoforte.*
Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with Boston Symphony Orchestra.

INIA STICKNEY, *Violoncello.*
Graduate N. E. C. Violoncello, Joseph Adamowski.

IE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

ETT TITCOMB, *History of Church Music and Choir-training.*
Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at Cowley, Nashdom and Solesmes Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Lecturer at Wellesley Conference. Composer of organ and choral works for church use.

RLES K. TRUEBLOOD, S.B. (Haverford), A.M. and Ph.D (Harvard), *Psychology and Education.*
Assistant Professor of Psychology at Brown University 1931-35. Lecturer and consultant; now engaged in post-doctoral work in Psychology at Harvard.

EM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

BEVERIDGE WEBSTER, *Pianoforte.*

Studied with Philipp at the Conservatoire de Paris, where he was awar the first prize in pianoforte, the only American to have achieved this ho Later a member of the jury. After appearing in recital and as guest a with the major orchestras of Europe, he came to America, making his de with the New York Philharmonic Orchestra. Soloist in 1935 with the Bos Symphony Orchestra under Koussevitzky; since soloist with the Philadelp Chicago, Cleveland, St. Louis and Pittsburgh Symphony Orchestras.

LAWRENCE WHITE, Mus. B. (N. E. C.), *Tympani and Percussion Instrume*

Tympani and Percussion, Frank V. Russell and Carl Ludwig; Pianofo Richard E. Stevens. Brown prize for orchestral composition, 1923. Mem of Boston Symphony Orchestra since 1928; marimba soloist and recit Boston "Pops" Orchestra and elsewhere.

ALICE E. WHITEHOUSE, *Solfége.*

Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Bos* Has been active as teacher, lecturer, and music critic, and in church w

WILLIAM L. WHITNEY, *Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhau *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Bos* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Pr *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert oratorio singer in England, Italy, Germany and United States. Organ and managed school for vocalists and pianists in Boston, with branche Florence and Paris, with distinguished faculty. Has taught at Royal No and Wimbledon Colleges, *London.*

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. *Summer sessions.* Soloist with orchestra.

CLEORA WOOD, *Voice.*

Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *Lond* Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;* Dr. Herbert Graf, now of New York; coached with Hans Opperheim (Mo opera); Claire Croiza (French songs); Elena Gerhardt (German Liec *Leipzig;* and others. Principal soprano roles at Opéra Comique, *P* 1932-33; concerts in France, Italy, Belgium, England, and Holland.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. violoncellist Conservatory and Koussevitzky's Orchestras in Paris. member Boston Symphony Orchestra. Member of Zighera Quartet in P present member Boston String Quartet. Outstanding player of the Viol Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Ph and Riera; harp, Tournier; chamber music, Chevillard and Capet. Mei of Conservatory Orchestra in Paris. Now first harpist of Boston Symp Orchestra. Concert tours in Europe and America.

COURSES OF STUDY

he courses of study at the New England Conservatory of Music carefully planned to meet a great variety of demands for spe- zed musical education. Each maintains a consistent balance be- en the major interest and those subjects which contribute directly directly to the broadening of musicianship.

DIPLOMA COURSES

r the student wishing to devote the greater part of his time and t to instrumental or vocal study, the Diploma courses provide the essential supplementary musical studies, with a minimum of the demic, to furnish the preparation necessary for his particular er. Qualified students may complete one of these courses in e years.

solid grounding is provided in musical theory, but this training nstantly linked with its application to the practical side of music. sive work in ear-training, rhythm, and sight-singing is given in solfège classes, which parallel the work in counterpoint and ony during the first two years, so that the student may be led to hear what he writes. The rhythm class helps to develop actical, not merely a theoretical sense of rhythm and musical sing. The study of sixteenth century counterpoint, based on the s of the masters themselves, is made the first basis for an under- ding of the structural side of music. A study of harmony follows, lified by the principles already acquired, and clarified by almost diate reference to the works of the past. In the more advanced ony 3, and the class in Theory, further application is made he procedures which have been studied in detail to the great ature of music: the chorales and fugues of Bach, the sonatas of hoven. The laws of acoustics, principles of orchestration, and r matters important to the musician are also dealt with. The se in the History of Music offers a survey of the entire field of c, generously illustrated by recordings.

ecial supplementary work is planned according to the major . For pianists there are classes in sight-playing and ensemble- ng, and the pianoforte class in which a large repertoire of the ature is presented and discussed from the particular standpoint he student-pianist. Piano students are also provided actual ex- nce in the Pianoforte Normal course in the supervised teaching oung pupils. — For organists there are special courses in choir- ing which include the study of the history of church music. The in keyboard harmony, the organ class in which students meet ther to discuss general problems and to seek further into the ture of the instrument, and the course in choral conducting are f practical value in training for future positions.—For singers are language courses especially adapted to their needs, and ddition the student is given supervised training in the difficult

art of vocal teaching.—For string players there are the classes string quartet and ensemble-playing; for wind instrument playe special opportunities for training in small groups; but for all orch tral players there is the splendid training of actual experience in Conservatory Orchestra and the Orchestral Class, coupled w supplementary work in conducting and instrumentation. The Inst mental Class gives the student a working knowledge of instrume in groups other than that of his major instrument.

Students of composition and instrumentation are given more a vanced theoretical work, but their major work is done in private l sons, as in the case of instrumental majors. More advanced work also done in conducting and instrumentation, and the students a given opportunities in the composition class and elsewhere to he the works which they have composed or arranged.

For all Diploma students there are English courses, dealing w the use of the language both in writing and in speaking, and with literature, and also the Fine Arts lectures. These studies, thou academic, are so taught that they shed light on the art of music calling attention to the constructive principles of other media.

ADVANCED DIPLOMAS

Students majoring in instrumental study or in voice are giv many opportunities to perform in the weekly recitals, and the qualified may be accompanied by the Conservatory Orchestra concertos and arias. The Advanced Diploma courses offer stude who have particular talents as soloists or ensemble-players opp tunity to concentrate still further on their instrumental work. C requirement is the presentation of a complete public recital.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. M positions for teachers in schools and colleges are open only to th who possess one. At the Conservatory the degree courses may completed by qualified students in four years. These courses m the requirements of the National Association of Schools of Mu of which the Conservatory is a charter member. Students holding degree of Bachelor of Music from the New England Conservatory Music, who wish to study for a higher degree in that subject, admitted to the Graduate School of Arts and Sciences in Harv University and in Radcliffe College on the same terms as gradua of institutions that have been approved by the Association of Am can Universities.

In each of the instrumental courses, and in Voice, more advan theoretical work is demanded. Counterpoint 3, based on the previ study of tonal harmony, leads to the writing of fugues. Musical F

Contemporary Music are advanced courses, studying both classic present day music from many angles. History of Music 2 makes udy of certain important periods with more thoroughness than ssible in the first course.

ne academic work is considerably in advance of that required of oma students, including more extended courses in Fine Arts, nglish Composition and Speech, and in English Literature, as well courses in European and American History and Government, ics (dealing with this subject particularly as it relates itself to c), Psychology for Teachers, Sociology, etc. All of these aca- ic studies are taught within the walls of the Conservatory build- by specialized teachers in each field.

e demands in applied music are also considerably in advance hose of the Diploma courses, being very similar to those de- ded for the Soloist's Diploma, including the public solo recital. oforte and string majors especially qualified may also major in mble-playing. Students may be admitted to a major in Research, tituting the writing of a thesis for a portion of their instrumental during the senior year.

special course is planned for Composition majors, including advanced work in this field, in addition to the increased emic requirements. As in the Diploma course, the larger pro- on of the major work, including the study of instrumentation, is in private lessons, since it is only in this way that true individu- may be developed in each student.

e School Music course leading to the degree of Bachelor of c is designed to fit the requirements of the regents of the ersity of the State of New York, with whom the degree is regis- , and thus meets the requirements of a majority of the states take the certification of New York State as standard. The cur- m of the Conservatory's course is approved toward credit for ication to teach music in public schools in New York State.

s course provides a well-rounded preparation for the exacting varied demands made on school music teachers and supervisors. es in conducting, the study by actual manipulation of instru- s in each of three groups (strings, woodwind, and brass) in the mental Classes, a study of the management of chorus, band and stra — all phases of musical experience necessary to teach the us branches of music in public grade or high school — are led in this course. The actual teaching experience in public ls in the vicinity of Boston further prepares the student to be on graduation for the duties of a school position. In addition e many courses on musical subjects and the applied music, there he 44 semester hours of academic work (English, 12; History, rnment, Sociology, 12; Physics, 6; Psychology, 2; Fine Arts, 6; uage, 6); and the 24 hours of professional subjects (Principles Problems of Education, 6; Music in the Grade Schools and

Secondary Schools, 8; Psychology, 4; Practice Teaching, 6) requir by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students w possess the equivalent of the New England Conservatory Bachelc degree, and who are able to meet the requirements, including serious piece of research and other supplementary subjects wh are planned so as to contribute to the carrying out of the main wo This work may be done in a number of different fields, but must concentrated very closely on musical subjects.

SPECIAL STUDENTS

Those who do not desire to pursue the full course leading to diploma or to the degree, are accepted as special students, a may elect any one or more of the many subjects offered for wh they are qualified. Ample opportunity is given in this manner students who, not wishing to equip themselves for the professio practice of music, yet desire to pursue single musical courses, which the study of any academic subjects such as languages, Eng composition and literature, history, and fine arts, may well be adc as cultural or educational background. For admission as spe students no specific scholastic requirements are imposed, althoi such students are eligible to all the general advantages and p ileges of the Conservatory.

All students of the Conservatory who are qualified, whether spe or full course students, are welcome without additional fee to m bership in the Conservatory Orchestra, the Orchestral Class, Conservatory Chorus and Band; to appear in Student recitals anc profit by the many additional by-products resulting from the asso tion of many students and teachers in the varied branches of musical art. The privilege of making excellent recordings at a low charge, which is given to all students registered at the Con vatory, has proven of great value to many.

OUTLINES OF COURSES

he courses of study offered by the New England Conservatory Music are listed on the following pages, with references to section bers which provide specific information in the 'Sections for erence' pages (46-66).

he supplementary subjects (that is, all but the major) are de- ped in the alphabetically arranged section under the heading cription of Subjects' pages (28-44).

ubjects with the same title which are numbered progressively t be taken in the order named. For example, Harmony 2 is a equisite of Harmony 3. Other prerequisites are stated under the cription of Subjects'.

n **a** following the number of semester hours credit indicates that class meets during the first semester only; a **b** indicates second ester only. When no letter is added, the class meets through both esters.

CONSERVATORY DIPLOMA COURSES

PIANOFORTE §§ 1a-d, 2-5, 6a-c, 18, 24-28

First Year		Second Year (Junior)		Third Year (Senior)	
Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Counterpoint 2	4	Theory	4
Harmony 1	2b	Harmony 2		Fine Arts Lectures	2
English Fundamentals	4	Pianoforte Sight Playing	4	Ensemble-playing	2
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Normal 2	4
Rhythm Class	2	English Literature Lectures	2	Pianoforte Class	2
Stage Deportment					
	26		26		26

ORGAN §§ 1a-d, 2-5, 6a-c, 19, 24-28

Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Counterpoint 2	4	Theory	4
Harmony 1	2b	Harmony 2		Fine Arts Lectures	2
English Fundamentals	4	Choir Training 1	4	Choir Training 2	4
History of Music 1	4	Conducting 1	2	Keyboard Harmony	2
Rhythm Class	2	English Literature Lectures	2	Organ Class	2
Stage Deportment		Organ Class	2		
	26		26		26

VOICE §§ 1a-d, 2-5, 6a-c, 20, 22a, 24-28

Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	German	6
Counterpoint 1	2a	Counterpoint 2	4	Theory	4
Harmony 1	2b	Harmony 2		English Fundamentals	4
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Counterpoint 2	4	Theory	4
Harmony 1	2b	Harmony 2		[illegible]	[illegible]

Counterpoint 1	2a	Counterpoint 2 }	4	Theory	4
Harmony 1	2b	Harmony 2 }		Instrumentation	4
English Fundamentals	4	Ensemble-playing or	2	Quartet or	2
History of Music 1	4	Wind Instrument Class		Wind Instrument Class	
Rhythm Class }	2	Conducting 1	2	Conducting 3	2
Stage Deportment }		English Literature Lectures	2	Fine Arts Lectures	2
		Instrumental Class	4	Orchestra	0
		Orchestra	0		
	26		26		26

COMPOSITION or INSTRUMENTATION §§ 1, 2, 3e, 4a, 5a, 6a, d, e, 22c, 24-28

Two Instruments	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 2 }	4	Conducting 1	2	Musical Form	4
Harmony 2 }		Theory	4	*Instrumentation	4
English Fundamentals	4	Instrumental Class	6	*Composition Class	2
History of Music 1	4	Fine Arts Lectures	2	Conducting 2	2
Rhythm Class }	2			Conducting 3	2
Stage Deportment }					
	26		26		26

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in { PIANOFORTE §7, 8, 18, 24-28 / ORGAN §7, 8, 19, 24-28 / VOICE §7, 8, 20, 22a, 24-28 / VIOLIN or other SOLO ORCHESTRAL INSTRUMENT §§7, 8, 21, 22b, 24-28 }

DIPLOMA in ENSEMBLE PLAYING §7, 9, 24-28

*For Instrumentation Majors, Physics, 6 semester hours credit, is substituted for the class in Instrumentation and the Composition Class.

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§ 10, 11a-d, g, h, 12-14, 15a-c, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Theory	4	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Fine Arts	6	European History	3a	English Literature	6
History of Music 1	4	History of Music 2	4	American History and Government	3b	Pianoforte Class	2
English Composition and Speech	6	Counterpoint 2 / Harmony 2	4	Physics	6	Language	6
Keyboard Harmony	2			Ensemble-playing	2		
Rhythm Class / Stage Deportment	2						
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Counterpoint 2 / Harmony 2	4	Musical Form	4	Conducting 1	2
Harmony 1	2b	History of Music 1	4	History of Music 2	4	Counterpoint 3	4
English Composition and Speech	6	Theory	4	Choir Training 2	4	Language	6
		Choir Training 1	4	Physics	6	English Literature	6

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, 20, 22a, 24-28

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, 20, 22a, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	European History	3a	Contemporary Music	4
Counterpoint 1	2a	Counterpoint 2 / Harmony 2	4	American History and Government	3b	English Literature	6
Harmony 1	2b			History of Music 2	4	Musical Form	4
English Composition and Speech	6	History of Music 1	4	Fine Arts	6	German	6
Italian	6	Theory	4	French	6	Conducting 1	2
French Diction	2	French	6	Chorus	0	Chorus	0
	30		30		30		30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Musical Form	4	Contemporary Music	4
Counterpoint 1	2a	Counterpoint 2 / Harmony 2	4	Harmony 3	4	European History	3a
Harmony 1	2b			History of Music 2	4	American History and Government	3b
English Composition and Speech	6	History of Music 1	4	Physics	6	English Literature	6
Fine Arts	6	Theory	4	Conducting 1	2	Counterpoint 3	4
Rhythm Class / Stage Deportment	2	Language	6	Ensemble-playing or Wind Instrument Class	2	Quartet or Wind Instrument Class	2
				Orchestra	0	Orchestra	0
	30		30		30		30

Continued on the next page

Courses Leading to the Degree

BACHELOR OF MUSIC

COMPOSITION §§ 10, 11a,b,e,g, 12-14, 15d, 22c, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	European History	3a	Musical Form	4	Contemporary Music	4
Counterpoint 2 / Harmony 2	4	American History and Government	3b	Counterpoint 3	4	Conducting 2	2
English Composition and Speech	6	Harmony 3	4	History of Music 2	4	Conducting 3	2
Fine Arts	6	Instrumental Class	6	Physics	6	English Literature	6
Rhythm Class / Stage Deportment	2	Composition Class	2	Conducting 1	2	Language	6
		History of Music 1	4	Composition Class	2	Composition Class	2
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Counterpoint 2 / Harmony 2	4	Sociology	6	Conducting 3	2
Harmony 1	2b	Psychology for Teachers 1 & 2	4	Psychology for Teachers 3	2	Theory A	2
English Composition and Speech	6	Conducting 1	2	Principles and Problems of Education 1 & 2	4	English Literature	6
Fine Arts	6	European History	3a	Conducting 2	2	Principles and Problems of Education 3	2
Instrumental Class: String Class	2	American History and Government	3b	Music in the Grade Schools	4	Instrumentation	4
Instrumental Class: Brass Class	2	Language	6	Music in the Secondary Schools	4	Physics	6
History of Music 1	4	Instrumental Class: Woodwind Class	2			Choral Class	0
Choral Class	0						

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Musical Research
Criticism
Aesthetics
Composition
Supervision of School Music
} §§16, 17, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

liography and Research
nference Courses
lish Seminar
erpretation of Four Centuries of Pianoforte Music
ster Class for Pianists and Piano Teachers
sical Criticism
sicianship Classes for Children

Dramatic School

(See page 45)

tomime and Gesture
ge Technique
matic Action
c Action
matic Interpretation of Shakespeare and Old English Comedies
tory of the American Drama
tory of the Theatre
gecraft

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, social, economic, and industrial developmen Background of Colonial period. American Revolution as a democrat experiment. History of the Constitution and mastery of its principle Physical expansion and beginning of cultural expression. The Ci War, the Gilded Age, Imperialism, the World War and Depressic present problems. Analysis and application of the principles American Government to contemporary conditions.

Texts: H. Hockett and A. Schlesinger, *Political and Social Grou of the United States*
W. E. Woodward, *A New American History*
A. Cloud, *Our Constitution*
C. and M. Beard, *Rise of American Civilization,* vol.

Mr. Furness — 3 hours weekly, 2nd semes

Bibliography and Research

This course is required for all students who are writing a thesis research for the Bachelor's Degree. It may also be taken for gradua credit. The primary purpose of the course is to train students in t intelligent use of library facilities. Technical training in bibliograp and the methods and purposes of modern scholarship are acquir The course is open to students who are not candidates for degre upon approval of the instructor. The course will be pursued a conference course, bearing two points of credit for each semes and extending through the year. (§28h)

Texts: C. Williams and A. Stevenson, *Research Manual*
Bibliography
H. Smyser, *A Form Manual*

Mr. Furness — Conference Course (see page

Brass Class (*See* Instrumental Class)

Choir Training

1. The relation of the organ to the service; accompaniment of hy tunes and chants, both Anglican and Gregorian, and of sim anthems and service music. A study of the history of the Ch from the beginning of the Christian Era to the present day. origin of the Liturgy; its evolution, and the application of principles to contemporary use. Choral training and elemen improvisation.

Mr. Titcomb — 2 hours we

2. Choir administration, and the practical training of choir tinued. A critical study of hymnology, comprising mediaeval

modern hymns, and hymn tunes of all schools, and their interpretation. A review of the successive schools of church music, and study and analysis of their characteristics of composition and performance. The principles of conducting; improvisation continued; plain song accompaniment. The Choral Service.

. Titcomb 2 hours weekly

l Class

The Choral Class meets regularly with the Chorus (see below), but votes an additional two hours weekly to the special study of a le repertoire of Choral Literature and the principles of Choral ining. Students of Conducting 2 are given opportunity for prac- l experience.

. Findlay 4 hours weekly

s The Conservatory Chorus

Through the regular rehearsals of the chorus, strict training is pro- ed in the fundamental principles of choral singing, including ac- acy of reading, clearness of diction, and elasticity of expression. rehearsals are conducted partly without accompaniment. The ertoire studied includes unaccompanied mediaeval and modern rch music; part songs and secular choruses, for women's voices well as for mixed chorus; also works with orchestral accompani- nt.

Director and Mr. Findlay 2 hours weekly

osition

he chief work in composition, both in the Diploma and in the gree courses, is carried on in private lessons. Problems of instru- ntation are made a part of this work, being thought of as an in- sic part of the actual creative work. (§§6d, 15d)

osition Class

general consideration of problems of form, style and texture, the work of members of the class forming the basis of discus- . As far as practicable, all chamber music works will be per- ned for the class; orchestral works of sufficient merit may be per- ned by the Conservatory Orchestra.

Porter 1 hour weekly

cting

Manual technique and the musical and psychological problems of the conductor. Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

Findlay 1 hour weekly

2. *Special problems of the choral conductor.* The study of the prc lems involved in training the chorus. Procedures for developi excellence in tone quality, blending, intonation and other m utiae. Further study of the conductor's technique with spec reference to the chorus, emphasizing score-reading and interp tation. The psychology of the rehearsal. Students in this cou are required to attend all rehearsals of the chorus and to condu or accompany when called upon. Repertoire includes both acco panied and unaccompanied works, most of which are suitable use with the better grade of choral society and school chor Prerequisite, Conducting 1.

Mr. Findlay — 1 hour wee

3. *Special problems of the orchestral conductor.* The special proble arising from the nature of the various instruments and cho Ensemble, balance, score-reading, and interpretation. The p chology of the orchestral rehearsal. Students in this course required to attend the rehearsals of the orchestral class and conduct when called upon. Repertoire includes representat symphonic and concert works, most of which are suitable for with the better grade of amateur and student orchestras. F requisite, Conducting 1.

Mr. Findlay — 1 hour we

Conference Courses

Individual conference privileges with instructors in the acade and school music departments may be arranged. These conferer are restricted to students concentrating in research. Candidates the degree Bachelor of Music in Research, and candidates for Master's Degree are required to carry conference courses in the fi of their theses. (§28h)

Mr. Furness, Mr. Findlay, and others

Conservatory Band

In recognition of the widespread interest throughout the cou in the organization of wind bands in schools and commercial orc zations, and also in their maintenance upon high standards o strumentation, repertoire, and artistic performance, the Conse tory provides a complete wind band under experienced direc This organization affords efficient training to players of band in ments, and to student conductors.

The instrumentation of the band is as follows: 2 flutes (inclu piccolo), 2 oboes, 2 E flat clarinets, 10 B flat clarinets, 2 bass alto and tenor saxophones, 4 cornets, 6 trumpets, 4 trombon flugel horns, 4 French horns, 1 tenor, 1 baritone, 2 tubas, tym 2 snare drums, bass drum and other percussion.

Mr. Hassell — 2 hours w

ervatory Chorus (*See* Chorus)

ervatory Orchestra (*See* Orchestra)

emporary Music

A study of recent tendencies in music, and their relationship to the usic of the past. This course will deal not only with harmonic, but o with some of the melodic, rhythmic, and structural features of entieth century music, European and American.

r. Porter 2 hours weekly

terpoint

(Co-requisite: Solfège 1 or 1x) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

2 hours weekly, first semester

(Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Solfège 2) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

1 hour weekly

First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices.

2 hours weekly

INSTRUCTORS

r. McKinley Mr. Cooke
rs. Mason Mr. W. S. Smith

sh Composition and Speech

The minimum of theory and maximum of practice in writing and eaking for direct, purposeful effect. Exercise in fluent writing on stained topics motivated by personal interests. The attainment of a mple, clear, convincing style. Study of literary examples of content nificant to modern readers as sources of entertainment and in- rect models for self-expression. Frequent opportunities for individ- ls who have talent in writing to develop charm and eloquence.

Particular study of letter writing, informal talks, public speeches and other forms of English that every professional musician will b called upon to use effectively.

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
Lew Sarrett and William Trufant Foster, *Modern Speeche on Basic Issues*

Mr. Furness — 3 hours weekl

English Fundamentals

A practical survey of the means to read and write English mos effectually. Thorough schooling in the mechanics of grammar, punc tuation, and the fundamental psychological and artistic principles o writing. Extensive reading, especially in modern literature, for though and for enjoyment. Brief consideration of the elements in speec that make for successful teaching and convincing platform manne

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
S. Maugham, *Traveller's Library* (*Fifty Modern Englis Writers*)

Mr. Furness — 2 hours weekl

English Literature

Primarily a survey of English literature set off against backgrounc of Oriental and European classics. Fundamental objectives: to regi ter the vital significance of abiding thoughts as expressed in varie times and countries; and to develop discriminating taste with th ability to criticize, analyze, and discuss intelligently. History of th technique of literary expression, its progressive evolution, and vario genres. Research on individual projects based upon each student needs and interests.

Texts: A. Guerard, *Preface to World Literature*
G. Brooks, J. Purser, R. Warren, *An Approach to Literatu*
C. Van Doren, *Anthology of World Prose*

Mr. Furness — 3 hours week

English Literature Lectures

Popular Classics of Today. A course intended to point out wh is vital and thought-provoking in novels, essays, short stories, drama biographies, and cinema that are expressions of the contempora mind. The development of taste and sense of values in modern a expressions, especially in America. Reports on outside work require

Texts: L. Jacobs, *Rise of American Film*
M. Balch, *Modern Short Biographies and Autobiographi*

Mr. Furness — 1 hour weel

h Seminar

This course is conducted with a two-fold purpose: to increase the dent's intimate knowledge of phases of English literature not adequately treated in the average survey course, and to provide opportunity for mature criticism and literary research. The topics investigated will vary from year to year. Subjects of seminars have included Chaucer and Shakespeare, backgrounds of fiction in English, contemporary literature, and a detailed study of the plays of Shakespeare. Other suggested topics are: Elizabethan drama exclusive of Shakespeare; Milton's major works and their influence on later writers; English literature in the seventeenth century; the great epics of the world; modern American fiction and poetry.

This seminar is primarily for graduate students, and bears credit toward the degree Master of Music. Properly qualified undergraduates may be admitted upon satisfying the instructor as to their qualifications. The minimum prerequisite is a knowledge of the general field of English literature. Courses in English Composition and research are also desirable. All students desiring to enter without such preparation should consult the instructor.

. Furness Conference Course (see page 30)

ble-Playing

he study of the classic and the modern repertoire of chamber sic, including sonatas and trios, quartets, and works for larger nbinations of instruments, with pianoforte, is a refining and edu- ng influence of inestimable value. Each class comprises six piano- e students and students of stringed instruments.

Porter 1 hour weekly

ean History

ntensive study of the outstanding features of modern civilization, emphasis upon whatever is most worthwhile in the heritage of World culture. Political and cultural history of Europe traced fly from the fall of Rome to the fourteenth century. Social and nomic problems from the Renaissance to the present. Principles government as evolved from 1600 to the present. Detailed analysis contemporary conditions, stressing the practical values in democ- and individualism.

exts: *Harvard History I Syllabus*
W. Langsman, *The World Since 1914*
C. Smith, L. Case, *History of Western Civilization*

Furness 3 hours weekly

rts

uring the first semester: the art of the Italian Renaissance and ntecedents; emphasis on painting, but including considerations

of architecture and sculpture; frequent visits to museums in the vi cinity. During the second semester: European and American art from the beginning of the seventeenth century to the present day; specia emphasis on contemporary art; visits to museums and occasiona field trips.

Mr. Howland — 1 hour lecture weekl 2 hours class periods weekl

Fine Arts Lectures

The lectures only of the Fine Arts Course.

Mr. Howland — 1 hour weekl

French

1. For singers: (Prerequisite: French Diction) Phonetics continuec Elementary grammar and conversation. For non-singers: Elemer tary grammar, reading and conversation.

Simone Rivière — 3 hours weekl

2. For singers: Phonetics continued; intonation; thorough study c the texts of the songs; intermediate grammar and conversatio For non-singers: Intermediate grammar; reading and conversa tion.

Simone Rivière — 3 hours week

3. For singers: Advanced diction; interpretation. For non-singer Advanced French; literature, civilization.

Simone Rivière — 3 hours week

French Diction

Study of the sounds of the language: vowels and consonant Phonetic system applied to the songs of the students.

Simone Rivière — 1 hour week

German

1. For singers: Elementary grammar; translation and study of Ge man lieder texts with special attention to pronunciation. For no singers: German grammar, including translation and dictatio reading.

Mrs. Northey — 3 hours weel

2. Advanced grammar and idiomatic expressions; reading of Ge man classics, including opera texts and lyrical works; modern Ge man literature and class discussion, in German, of its subje matter.

Mrs. Northey — 3 hours wee

Harmony

1. (Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or A study of chord progression and harmonization of melodi with particular attention to smooth voice leading and feeli for tonality. The vocabulary includes all triads and seventh choi and their inversions in major and minor keys. Elementary modu tions are studied. — 2 hours weekly, second semes

(Co-requisite: Solfège 2) Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of Chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach. 1 hour weekly

Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

2 hours weekly

INSTRUCTORS

Mr. Cooke — Mr. McKinley
Mr. W. S. Smith — Mr. Mason

ry of Music

This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

McKinley — 2 hours weekly

ent (*See* §§18-23)

mental Classes

ng Class — *Wood-Wind Class* — *Brass Class*

undamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate

a clear insight into the mechanics of all instruments in each family as well as to develop a substantial ability in performance on at leas one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all importan aspects of which are discussed as an integral part of the course.

String Class	Miss Berthold	1 hour weekly
Wood-wind Class	Mr. Lenom	1 hour weekl
Brass Class	Mr. Hassell	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band a regards their characteristic timbres, registers, and technical possi bilities, together with the principles and practice of scoring homo phonic and polyphonic music, for orchestra in the first semester, an band in the second semester. A further detailed study of the acoust cal and mechanical bases of the techniques of these instruments made, stressing in the first semester the stringed and percussion in struments, in the second, the wood and brass instruments. Throug this study the student gains an insight into the problems of the pe former as well as an intimate knowledge of the method of tone pro duction and of the system of fingering in all families of instrumen studied.

Mr. Findlay — 2 hours week

Interpretation of Four Centuries of Pianoforte Music

This course, which is open to the general public, offers a survey the representative pianoforte music from the early classics throug the present day. Mr. Webster will himself perform and illustrate large repertoire of the literature, affording comparative exampl of various principles of interpretation, with discussion of their rel tive values. The application of musical fundamentals to the technic performance will be stressed, as well as the essential relationship the interpreter to the composer. (§28i)

Mr. Webster — 1½ hours week

Italian

1. Toward diploma:—
 Grammar; constant drill in pronunciation, dictation. Reading modern Italian short stories and plays.
 Mr. Soresina — 2 hours wee

 Toward degree:—
 Elementary course. Italian grammar and translation. Dictation a reading practical phonetics; twice a week, exercises in pronun ation based on reading aloud.

 Mr. Soresina — 3 hours wee

2. Toward degree:—
 Review of Italian grammar. Vocabulary building, translation, c versation and reading. Advanced Italian diction for singers.

cussion on topics bearing on the geography, life, and customs of the Italian people.

. Soresina 3 hours weekly

Translation from English to Italian. Study of Italian phrasing and idioms. Conversation. Writing of an Italian composition. General view of Italian culture.

. Soresina 3 hours weekly

oard Harmony

Harmonization at the keyboard of simple chorale melodies and tunes; playing from the figured basses of Corelli and others; mentary modulation; resolution of chromatic and discordant com- ations.

. McKinley
s. Mason 1 hour weekly
. Cooke

age (*See* French, German, Italian)
(*See* §§18-21)
r Class for Pianists and Piano Teachers

his course is open to either participants or auditors. A limited up of advanced pianists and piano teachers will be given oppor- ty to perform for the criticism of Mr. Webster. Salient problems be made a subject for general discussion. A detailed study will made of the actual steps to be taken, both by means of technical rcises and by correct practicing, to obtain an effective, artistic rpretation of outstandingly difficult passages. An extensive reper- e of representative works will be covered in the class, which is gned to provide the student with the valued traditions of piano- e playing, coupled with modern pedagogical methods. Mr. bster's wide knowledge of pianoforte literature, both classic and dern, will assure an intensely vital experience to those who have ady acquired a fundamental technical background as pianists. i)

Webster 2 hours weekly

in the Grade School

lethods and materials for elementary and grammar grades. A y of the various approaches in the teaching of music to children of the principles and devices of proven worth in current use, to- er with detailed study of the more important music series de- ed for grade schools. This study is conducted by means of as- ed reading, lectures, and class discussions, each student being re- d to demonstrate the various procedures. In correlation with course occasional visits to various nearby schools are arranged, hat students may observe the classroom work of children under petent teachers. Written reports of such observation assignments required, and such points observed as have a vital bearing upon

excellence in teaching or upon significant trends in music educatio
are discussed in their relation to the work of the course.

Mr. Morgan 2 hours week

Music in the Secondary School

The first semester is devoted to a study of the earlier secondar
level: i.e., intermediate or junior high school; the second, to the uppe
secondary level, or senior high school. The course is designed to pre
pare the student to deal in a practical way with the problems arisin
from various musical activities of each level. Emphasis is given to pr
cedure and the selection of suitable material for the various types
work desirable in the modern secondary school, including chor
and other vocal ensemble, orchestra, band, and other instrument
ensemble, theory and history courses, operetta preparation and pr
duction. As in the course *Music in the Grade School,* visits to obser
teaching and written reports are required.

Miss Howes 2 hours week

Musical Criticism

While designed for those who wish to enter the field of music
journalism, this course is adapted to the needs of those who wi
merely to obtain a deeper insight into musical aesthetics. The fi
few lessons are devoted to a discussion of critical problems. La
the students are required to submit reviews of current concerts f
discussion in class, and also papers on general musical topics.

Mr. W. S. Smith Conference Course (see page 3

Musical Form

Prerequisite: Theory. An advanced course in the structure of co
positions in the larger forms by various composers, both chamb
music and orchestral. The works are studied from many standpoin
both detailed and general, including phrase structure, tonal balan
rhythmic devices, dynamic line and general formal problems. Qu
tets, symphonies and other works are analyzed in detail.

Mr. Cooke 2 hours wee

Musicianship Classes for Children

Following the trend of modern musical education for childr
classes in musicianship are provided under the instruction of a me
ber of the Faculty. The work of these classes is designed to prep
the young student for subsequent entrance into the regular cour
offered by the Conservatory. The course includes: training the pu
to comprehend and instantly to feel rhythmical values; teaching
pupil to hear what he sees, as an assistance in memorizing; train
the pupil to read and to acquire ability in harmonization at
keyboard; helping the pupil to understand and to express the m
he is playing, and so to form a discriminating taste in music. (S
Miss Robards 1 hour we

estra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members
es an average of six to eight concerts each year, in addition to
quent radio broadcasts, in which members of the Faculty and ad-
nced students of pianoforte, violin, voice, and organ, appear as
oists. The Orchestra, which is conducted by the Director, is con-
uted as follows: Sixteen first violins, fourteen second violins, ten
las, ten violoncellos, six contrabasses, three flutes, two oboes, one
glish horn, two clarinets, bass clarinet, two bassoons, contra-bas-
n, four horns, four trumpets, three trombones, bass tuba, two
ps, tympani, and all percussion instruments. Other instruments are
ded as required.

n addition to the programs prepared for concert performances,
ne of which are broadcast by radio, a large number of standard
rtures, symphonies, and miscellaneous works are read or re-
rsed. Many recordings are made of works as they are being
yed by the orchestra in concert, rehearsal, or broadcast, and are of
aluable benefit to the members as they later have opportunity to
r these recordings.

4 hours weekly full orchestra
Director — 2 hours weekly strings alone
2 hours weekly wind instruments alone

Orchestral Class

n orchestra, with the instrumentation of the classic period,
ring training preparatory or supplementary to the Conserva-
Orchestra. The repertoire is drawn largely from the classics but
udes some later works, especially those for small orchestra. The
s thus offers training in orchestral routine and an opportunity
become acquainted with the works of those masters who have
ten for the orchestra of small and medium size. This class is
a valuable adjunct to the class in Conducting 3, whose students
required to attend the rehearsals where they are given oppor-
ty to conduct works in which they are sufficiently well prepared.
Findlay — 2 hours weekly

Class

survey of organ literature from the sixteenth century to the pres-
day, with particular reference to the selection of suitable ma-
l for church and recital work. An historical study of the tonal de-
of the organ, and of the problems of registration. A general dis-
ion of style and interpretation.
McKinley — 1 hour weekly

bration and Wave Motion. The nature and characteristics of
d. The physical principles of vibrating strings, air columns, and
r sources of musical sound. The mechanism of hearing. The
ry and construction of musical scales. The acoustics of buildings.

The principles of modern electrical methods of detecting, transmitting, recording, and reproducing sound. Electrical production of sound and electrical musical instruments.

Mr. Roberts — Lectures, 2 hours weekly
Laboratory assistant — Supervised laboratory work, 2 hours weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Webster — 1 hour weekly

Pianoforte Normal

1. During two hours each week, student teachers take full charge of the pianoforte instruction of school children between the ages of eight and fifteen years. A general meeting takes place one hour weekly at which a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week discussed and criticised. Student teachers are given opportunities to conduct a general class, which meets also once a week. The following subjects are taught:—

 Musical Appreciation, in which the form, phrasing and the general structure of musical compositions are explained, together with the musical content; *Solfège,* including notation, ear-training, sight-singing and memorizing, rhythm, interval and scale and chord formation; *Rhythmic drill,* in which rhythmic feeling, time beating, and note values are taught through action.

 Experience for the children in playing before an audience is given each week.

 Mr. Henry Goodrich, Supervisor — 4 hours weekly
 Miss Robards, Miss Williams } Assistants

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

 Mr. Henry Goodrich, Supervisor — 4 hours weekly
 Miss Robards, Miss Williams } Assistants

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded

m. These students are taken through a considerable repertoire usic for pianoforte alone and for two pianos, and are given rous guides to the technique of sight-playing.

Gibson 2 hours weekly
Kenney
Smith

Teaching

s course is for School Music majors. Teaching, under regular l conditions, of classes of children from primary to secondary l age in various musical activities, including singing, playing, ng, and, at the secondary level, the study of theory and history usic. This work is under the general supervision of the head of epartment, who is assisted by the Director of Music Education e public schools of the neighboring City of Newton and the bers of his staff. Attendance is required on a weekly discussion d designed to organize and otherwise crystallize the results of eaching experience. Student-teachers are required to teach a um of sixty clock hours each semester.

indlay and others Weekly teaching assignments
Class 1 hour weekly with Mr. Findlay

s and Problems of Education

2. Education is considered as the well adjusted and orderly velopment of the human individual in relation to the social oups in which he lives. Careful consideration is given to the chological principles and social implications of education, as ll as to the teaching arts, and the personal and social functions the teacher.

ueblood 2 hours weekly

e integration of the principles of education previously studied h a philosophy of human values in musical education, as these ply to the chief problems of group work. The problems of ministration found in the work of supervision. Problems of anization of instrumental work. The groundwork of practical ting for musical ability and accomplishment.

ndlay 1 hour weekly

y for Teachers

s course is intended to acquaint the student who has no pre- us acquaintance with psychology with the nature of the ence, its more important working methods and principles, and chief facts it has discovered regarding the mental nature of man beings. Among the topics considered are: aims and thods of scientific psychology, individual differences, intelli- ce, personality, motives, emotions, the nervous system and special senses, attention and perception, learning, memory,

and the psychology of study; a brief survey of the applicatio of psychology to personal and social problems.

Mr. Trueblood 2 hours weekly, first semest

2. This considers the development of physical, mental, and em tional traits in the human individual through infancy, childhoc and adolescence. These topics are considered in relation to th problems of teaching. Among special topics considered ar hereditary and environmental influences on development; pro lems of adjustment in childhood and adolescence; educatio and vocational guidance of the adolescent.

Mr. Trueblood 2 hours weekly, second semest

3. A course specially designed to integrate the findings of ps chology as studied in *Psychology for Teachers* 1 *and* 2, with t work of the methods courses: *Music in the Grade School* a *Music in the Secondary School*. Emphasis is placed upon the ps chological bases of good procedure in music teaching, the u foldment of musical personality through group work, and t educative values of music in school life.

Mr. Findlay 1 hour wee

Rhythm Class

A class designed to develop the rhythmic sense through experie ing the feeling of rhythm in physical motion. This is based to so extent upon the principles of Dalcroze eurythmics. The student taught to reproduce rhythmic patterns with muscular accuracy, feel cross-rhythms, crescendo, accent, relaxation, contraction, and express in motion the characteristic feeling of melodic phrases.

1 hour wee

Sociology

A thorough study of the groundwork of social relations. Commu consciousness and the adjustment of the individual to society. Gr behavior. Social organization and control. Special philosophies reform. Consideration of social problems of today in the light history, psychology, and biology. Survey of the social sciences, pecially government and economics. Personality illustrated in bio phy. Function of the fine arts as cultural expression. Integratio modern education.

Texts: E. S. Bogardus, *Sociology*
W. Wallis and M. Willey, *Readings in Sociology*

Mr. Trueblood 3 hours a w

Solfège

1. Prerequisite: Passing of test in fundamentals of music This course is divided into two main divisions: (1) sight-sing (2) ear-training. The sight-singing and ear-training are condu in such a way as to parallel the work in *Counterpoint* 1

Harmony 1. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing, together with their notation. The alto and tenor clefs. The second semester leads to the recognition of the simpler chords and their inversions, and the ability to take from dictation melodic lines of some complexity. Ear-training records are provided. Great stress is placed on the practical application of the skill acquired, both in rhythmical precision and auditory perception, to the problems of instrumental sight-reading.

Lenom 2 hours weekly
Findlay
Da Costa

A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28i).

Lenom 3 hours weekly

A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading.

Lenom 2 hours weekly
Findlay

Deportment

Training in preparation for public appearance, not only as performer but as speaker. An important aim of this course is the development of an easy, effective manner in social relationships — to enable the student to impress others of his true worth.

Gilbert 1 hour every other week

Class (*See* **Instrumental Class**)

Quartet

This class affords training and experience in the most exacting form of all ensemble playing. As in the Ensemble classes, the repertoire studied is chosen from the standard classical and modern works for trio, quartet and quintet of stringed instruments.

Fourel 1 hour a week

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards

enter, whether of teaching or of artistic performance. It is a
indispensable to those who intend to study composition. Acoustic
Analysis of the shorter forms. Description and illustration of orchestr
instruments. The sonata form and the analysis of Beethoven's piar
forte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours a we

Theory A

This course is planned to give a wide perspective of the varic
forms into which musical composition flows. A study of the shor
forms as well as sonata form, including the analysis of many of t
preludes and fugues of Bach's Well Tempered Clavichord, and Pia
Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour wee

Vocal Normal

1. During the first few weeks, lectures, quizzes, demonstrations
given, which prepare the students for the teaching which
begin after these preparatory ten weeks. The class will m
for three hours a week during this time. After that there
be weekly lectures, regarding vocal physiology, theory of vo
and vocal method; actual practice in teaching, under the direct
of the supervisor, who attends the classes personally and gi
suggestions and criticisms; and teacher's meetings, which t
place every week after mid-year.

Mr. Shirley, Supervisor — 3-4 hours wee

2. Practical experience in teaching as in Vocal Normal 1, un
supervision, frequent teacher's meetings, at which a selected c
of not more than three pupils are criticised, and example less
given, thus affording the students an opportunity to becc
familiar with different voice conditions, and to hear the ju
ment of the supervisor on the work done.

Mr. Shirley, Supervisor — 3-4 hours we

Wind Instrument Class

This class is designed to give experience in the performanc
works for smaller combinations of wood-wind and brass instrume
either in separate groups or together. Difficult passages in the lit
ture of the orchestra are studied from the point of view of per
ensemble and balance, correct rhythmic emphasis, color, etc.
portunity is given for performance of chamber music works in rec

Mr. Lenom — 1 hour we

Woodwind Class (*See* Instrumental Class)

DRAMATIC SCHOOL

Clayton D. Gilbert, *Supervisor*

k Rossi, *Assistant in Production* Phyllis Sequeira, *Dancing*

this department students are trained for the professional, dra-c, and operatic stage. Public performances, complete with ery and costumes, are given from time to time in Jordan Hall. ng the second half year public dramatic recitals are given weekly ecital Hall, at which plays and pantomimes and songs in costume presented.

ime and Gesture

nciples and history of Pantomime, history and scientific study of ure, life studies, plays done in pantomime. Stage business and hique, costumes. In class, one hour weekly

echnique

ecial class for those wishing to learn directing and staging of ettas, pageants, and plays.

c Action (Acting)

nciples of acting, pantomime, gesture, impersonation; study of cal, standard, and modern drama. Special classes in Shake-ean Plays, Old English Comedy, and Public Speaking.

Ation (Action in Opera)

sture, individual and ensemble; pantomime, operatic roles, stage ess and technique, costumes.

te. In connection with the classes in Pantomime and in Lyric l Dramatic Action, practical instruction, with opportunity for ervation, is given in scenic and costume design, properties; in ge lighting effects, and make-up; and in Little Theater Stage-ft.

Interpretation of Shakespeare and Old English Comedies

study of the plays will be given from a dramatic standpoint. al scenes will be given from time to time at the Friday dramatic s. Plays which will be studied are: Merchant of Venice, Mac-Othello, As You Like It, School for Scandal, and She Stoops nquer.

f the American Drama

omprehensive study of the American drama and stage from o the modern drama. The course will be divided into four s.

1. From the earliest times until the Revolutionary War.
2. From the Revolutionary War until the Civil War.
3. From the Civil War until the World War.
4. Since the World War.

ctions from plays of the different periods will be read in class enes given at Friday Recitals.

f the Theater

tudy of the theater from the early Greek period to the present.

et

cenic design, properties, stage lighting, sound effects, etc.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Completion of a standard four-year high school course or equivalent is necessary for admission to the First year o Diploma Course. A standard four-year high school course considered to be one which comprises not less than fifteen u of which at least eleven should show a satisfactory division am the following subjects:

English
Mathematics
Latin or modern foreign languages
History
Science

b. An official transcript of record must be filed in the office of Dean of Students upon entrance to the Conservatory.

c. The student must have reached a required degree of adva ment in his major field or subject. Admission to the course be determined by examination, which will take place durinc week of registration. Application for this examination shoul made to the Dean of Students not later than September 5th.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examinatior may become special students and may prepare fo entrance to the Diploma Course at a later date pursuing in the meantime, if they so desire, some o the required supplementary subjects for which the are qualified.

d. Passing of a test in fundamentals of music is required. Thi covers general elementary knowledge of scales, key signa notation, names of intervals, meter, and general rudime terminology. In addition to this, it examines the candi ability to sing simple solfège exercises in treble or bass clef to recognize two-note intervals and short melodic patterns the range of an octave.

Note: Students who are unable to pass this test in funda mentals may enter the Solfège 1x class, which mee three times a week and which aims to prepare th student for entrance to Solfège 2 at the beginnir of the following year. (§28i)

Majors in Composition and Instrumentation must have completed the equivalent of Solfège 1, Counterpoint 1, and Harmony 1, and give proof of ability in the major field.

tion 2

Advanced Standing

It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

Advanced standing in technical musical subjects may be obtained by examination only (§28e). These examinations will be given at the beginning of the academic year, and only to registered students. Students wishing to take these examinations must apply to the Dean of Students by September 5th, supplying all information requested on the application blank provided by the Conservatory.

Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Dean of the Faculty.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

tion 3

Requirements for Junior, Senior and Final Examinations

A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

In addition to all other requirements, candidates may be examined in solfège, sight-playing, and keyboard harmony at each of these examinations.

Under §§18-21, *Instrumental Requirements,* will be found special information regarding the repertoire necessary for entrance to the Junior year, and for graduation.

All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean of Students at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one condition (§24b-d) of t supplementary subjects listed for the first year.

b. Passing of the Junior Examination, a demonstrative examinati in the major, which takes place toward the end of the First ye or soon after the opening of the first semester of the followi year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one condition (§24b-d) of t supplementary subjects listed for the First and Second years.

b. Passing of the Senior Examination, a demonstrative examinati in the major, which takes place toward the end of the Jun year.

c. Candidates with instrumental or voice majors must have studi at least one-half of the repertoire required for graduation. this repertoire, they must be prepared to perform six wo preferably no two by the same composer, not offered at Junior Examination. A creditable performance of any of th works, either at a public concert of advanced students, ir students' recital, or in ensemble, will count toward this requ ment.

Section 6

Requirements for Graduation

a. Satisfactory completion of all prescribed supplementary s jects.

b. Passing of the Final Examination, a demonstrative examinatio the major, which takes place shortly before the close of Senior year.

c. Candidates with instrumental majors must have studied the en prescribed repertoire, of which they must be prepared to perf six pieces, preferably no two by the same composer, not offe at the Senior examination. A creditable performance of an these works, either at a public concert of advanced student a students' recital or in ensemble, will count toward this requ ment. In addition to the above requirements, a piece will prescribed which must be performed by the candidate after weeks' study without the aid of the instructor.

d. For Composition majors, the following must be submitted to Dean of the Faculty on or before May 1st:
 1. A motet in three or more parts to Latin words.
 2. A madrigal in four or more parts to English words.
 3. A two-part invention.
 4. A four-voice fugue for pianoforte, organ, wind or strin instruments.

5. A work in one movement for pianoforte alone or with other instruments, or for quartet or quintet of stringed or wind instruments, which shall show a grasp of constructive principles in the more extended forms.

. An arrangement for full orchestra of an assigned selection.

For Instrumentation majors, the required work must be likewise ubmitted to the Dean of the Faculty on or before May 1st.

Note: In addition to the requirements for Composition majors §6d 1-4, special work in arranging for a variety of instrumental combinations is required, depending to a certain extent upon the particular field for which the student is being prepared.

pecial Requirements for Violin and other Orchestral Majors.

. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.

. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.

. Wind instrument players may be required to attend the Wind Instrument Class one or more years in addition to the requirement for credit.

ADVANCED DIPLOMA COURSES

7

Requirements for Admission

ossession of a New England Conservatory Diploma, or its equivant, with a major in the field in which the candidate desires the dvanced Diploma.

ecommendation of the instructor in the major field.

assing of a demonstrative examination before an examining ommittee at the beginning of the academic year.

8

Requirements for a Soloist's Diploma

ot less than one year of intensive study at the Conservatory.

n artistic and authoritative public performance with orchestra, d, in the case of instrumentalists, in ensemble.

esentation of a complete recital, not later than the Saturday eceding the Spring Vacation.

ompletion of such additional work in supplementary studies the Director may prescribe.

ompletion of the special requirements prescribed for each urse (c in §§18-21).

ssing of a demonstrative examination, conducted by the Direcr, the Dean of the Faculty, and at least three other members the Faculty.

Section 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§8a, d, e, f.

b. The student must have attended the Ensemble class during thr full years. Violinists, violists, and violoncellists must have also tended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of semble music suitable to the candidate's instrument, includ trios, quartets, quintets, both classic and modern. A work equi lent in difficulty to one of the Beethoven quartets, Opus 59, the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in e work, to be given not later than the Saturday preceding Spr Vacation. The program may include works for various combi tions of instruments, or all may be for the same combination.

THE COLLEGIATE DEPARTMENT

Wallace Goodrich, Mus. Doc., Director
Quincy Porter, A.B., Mus. B., Dean of the Faculty

THE FACULTY COUNCIL

THE DIRECTOR
THE DEAN OF THE FACULTY } *ex officio*
THE DEAN OF THE FACULTY
CLIFTON J. FURNESS, A.M.
FRANCIS FINDLAY
HOWARD GODING
HARRISON KELLER
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

c 10

he Faculty Council is empowered to make all decisions relating o the Collegiate Department of the Conservatory.

Courses leading to the degree
BACHELOR OF MUSIC

o 11

Requirements for Entrance

he completion of a standard four-year high school course, the equirements of which are listed herewith. This course must include 5 units, each unit representing one fourth of a full year's curiculum in a secondary school, as follows:

Subject	Number of Units
English	3
Mathematics	2
Latin, or modern foreign languages	3
History	1
Science	1
Additional from above group	1
Elective (2 units of music permitted)	4
	15

esentation of an official transcript of record, together with an plication for admission to the Degree Course. (Application rms are obtainable at the office of the Dean of Students.) These pers must be presented at the office of the Dean of Students least two weeks before the beginning of the academic year.

ssing of the examination in fundamentals of music (§ld).

cept in Composition and School Music Courses, the completion the equivalent of the First year in the Conservatory Diploma ourse in the major instrument (§§18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

e. Students who wish to major in Composition must present pro of particular aptitude in this direction, and must have acco plished the equivalent of Solfège 1, Counterpoint 1, Harmo 1, and Theory 1.

f. School Music majors must show an acquaintance with at le two instruments, one of them being pianoforte, constituting equivalent of at least one year's study of each.

g. Passing of a demonstrative examination before the Facu Council, which takes place at the beginning of the academic ye

h. Pianoforte majors will be required to show requisite ability sight-playing; otherwise they may be required to take Pianofo Sight-playing, in addition to the other requirements, and at extra fee. (See Description of Subjects, p. 40, and §28h.)

Section 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by Faculty Council.

b. Courses taken in high school may be offered only toward entra requirements, and will not be accepted for credit in cou leading to a degree.

c. Credit will be given for academic subjects prescribed in course a student intends to pursue, and for Music History 1 an provided their satisfactory completion in an accredited institu of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, tech or academic, completed at the New England Conservatory ing the past five years, up to the number of semester h credit obtained, whether by special students or by Diploma dents.

e. Advanced standing is given tentatively, and if the prepar in the subject for which advanced standing has been g proves subsequently inadequate, the student will be req to take additional work to make up this inadequacy.

f. The regulations of §2 apply also to the Degree courses.

g. Students must complete the last 30 points leading to a de at the New England Conservatory.

13

Requirements for Admission to the Sophomore, Junior and Senior Years

Completion of the course requirements of the previous year or years, with not more than one condition (§24b-d).

Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

14

Requirements for Graduation

Completion without conditions of all course requirements.

Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

15

Special Requirements for Graduation

For majors in Pianoforte, Organ, Voice, or Violin or other Orchestral Instrument:

. Completion of prescribed repertoire.
. An individual recital, to be given not later than the Saturday preceding the Spring Vacation.
. Performance of a solo work or equivalent with the Conservatory Orchestra.

For majors in Musical Research, Criticism, or Aesthetics:

. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year. (§28h)
Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year.

For majors in Ensemble-playing (Pianists or String players)
Instrumental requirements of §§ 18c, 21c.
Requirements of § 9, b, c, d.

For majors in Composition.

addition to the requirements in § 6d, 1-4, the candidate ust submit to the Dean of the Faculty on or before May 1st, e following:

1. A complete work for pianoforte alone or with other instr ments, or for quartet or quintet of strings or wind, in thr or more movements, showing a grasp of constructive pr ciples in the more extended forms.
2. A serious work for full orchestra, requiring not less th twelve minutes for performance.
3. Four works of smaller dimensions, for a variety of med which are free in form but which demonstrate fine wo manship, and real constructive skill.

Courses leading to the degree
MASTER OF MUSIC

Section 16

Requirements for Admission

a. Possession of a Bachelor's Degree from a college or music sch of recognized standing. The course leading to this degree m have been the equivalent of the course prescribed by the N England Conservatory for the degree Bachelor of Music, as gards:
 1. Subjects pursued and degree of advancement.
 2. Approximate proportion of musical subjects to academic w
 3. Total number of semester hours.

 Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

b. Application for admission, to be submitted to the Dean of Faculty not later than September 1 preceding the acad year in which the candidate desires to enter the course. plication must be made upon the form provided for the pur by the Conservatory, and must be accompanied with an off transcript of college record.

c. One or more comprehensive examinations in musical sub (except applied music) may be required of candidates ente the Conservatory from other schools or colleges. Academic jects, so far as they conform to Conservatory requirement the Bachelor's Degree, will be given appropriate credit wit examination

d. Except in the field of Composition, submission in writing plan of study, including the title of thesis, to the Faculty Co Composition majors must submit a plan of study, and a s ment of their proposed creative work.

xamination in applied music by the Faculty Council, who will etermine whether the entire record warrants the candidate's dmission to the course.

pproval by the Faculty Council of the subjects proposed, and f the thesis (both title and subject matter), or proposed creative ork

17

Requirements for Graduation

t least one year of intensive work at the Conservatory.

ompletion of four full subjects, each giving a minimum of four mester hours credit (approved as above §16f), and of a Conrence Course in the field of the thesis, with a course mark not wer than *B* in each subject.

ubmission of the thesis to the Faculty Council, not later than May t.

pproval of the thesis by the Faculty Council, and the passing of oral examination, given by them.

INSTRUMENTAL REQUIREMENTS

18

Pianoforte Majors

fore admission to the Junior class of the Conservatory Diploma urse, or to the Freshman year of the Degree course, a student ust have studied the fundamentals of pianoforte technique nger exercises, scales, trills, arpeggios), and studies by Czerny the equivalent; two and three part Inventions, and easier ections from the Suites and the Well Tempered Clavichord Bach; movements of sonatas by Mozart, Haydn, and Beeoven; and compositions of the romantic and modern schools.

ote: Special requirements for Junior Examinations or entrance to the Freshman year of the Degree course: Candidates must be prepared to play in 16th notes all major and minor scales, and the chromatic scale, through four octaves, hands together, at a tempo: quarter note equals 120; all major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

fore graduating from the Diploma course, or entering the nior year of the Degree course, the student is required to ve studied a repertoire averaging eight pieces by composers reach of the following groups:

1. Bach, Handel, Scarlatti, Rameau, Couperin
2. Mozart, Haydn, Beethoven
3. Schubert, Mendelssohn, Schumann, Chopin, Liszt

4. Brahms, César Franck, Debussy, and composers of the mode school

Note: For entrance to the Senior year of the Diploma cour or Sophomore year of the Degree course, the followi are required: All major, minor, and chromatic scales, sixths and tenths, in 16th notes at a tempo of quar note equals 120; arpeggios of the dominant and dim ished seventh chords in all keys, four positions, throu four octaves, tempo: quarter note equals 96; and sca in octaves for both hands at a tempo: four sixteer notes equal 72.

c. Candidates for the Soloist's Diploma and for the Degree Bache of Music with concentration in pianoforte must have studied, addition to a more extensive and advanced repertoire, one cc certo from each of the following groups:
 1. Bach, Mozart, Beethoven, Haydn.
 2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
 3. Saint-Saëns, G minor or F major; Liszt, E flat major; M Dowell, D minor; Rachmaninov, F sharp minor or C min César Franck, Symphonic Variations; Rimsky-Korsakov, other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

JULIUS CHALOFF	MARGARET MASON
CHARLES F. DENNÉE	LUCILLE MONAGHAN
KURT FISCHER	MARY L. MOORE
GEORGE A. GIBSON	NORINE ROBARDS
MARIE A. GILLET	JESÚS MARÍA SANROMÁ*
HENRY GOODRICH	DONALD SMITH
WILLIAM HADDON*	RICHARD E. STEVENS
DOUGLAS P. KENNEY	BEVERIDGE WEBSTER
ANNA S. LOTHIAN	SUSAN WILLIAMS

Section 19

Organ Majors

This course is designed to provide the student with a solid tec cal foundation in preparation for both church and recital w a knowledge of the underlying principles of registration, inclu the adaptation of foreign registrational schemes to American org a study of the problems involved in the playing of piano and chestral accompaniments upon the organ; keyboard harmony improvisation.

a. At the examination for entrance to the Junior class of the ploma course, or Freshman year of the Degree course, the stuc must be prepared to play a selection of the grade of diffic

* On leave of absence 1940-1941.

** Member of Faculty Council.

epresented by the Prelude and Fugue in C major by J. S. Bach Peters Edition, Book I, No. 1), or the Sonata in C minor (No. 2) y Mendelssohn.

efore graduating from the Diploma course, or entrance to the unior year of the Degree Course, a repertoire of not less than 0 pieces drawn from two groups, as follows, must have been tudied:

. Works of J. S. Bach, 10 pieces: including a movement of a Trio Sonata, two or three Chorale Preludes from Peters Edition, Book VI or VII, and the larger Preludes and Fugues. Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fugue counts as two pieces.

. 10 pieces, including at least one by each of the following composers: Rheinberger, César Franck, Widor, Vierne, Karg-Elert, Reger. Individual movements, exclusive of the easier slow movements, of sonatas and symphonies each count as one piece.

or the Degree or Soloist's Diploma, the candidate must present dditional repertoire of comprehensive scope and variety, at ast equal in amount to that required for the Diploma, including mplete works representative of the best standards of organ erature.

INSTRUCTORS

ER HUMPHREY CARL McKINLEY**

RUTH CONNISTON MORIZE

or 20

Voice Majors

Ts course is designed to give the student a thorough under-ning of the voice and its management; a mastery of breathing d breath-control through correct method of vocalization which is ssential element of Italian music; and appreciation of repre-ntative vocal styles and the ability to perform in a musicianly ner an extensive repertoire of Italian, French, English and Ger-vocal music.

efore admission to the Junior year of the Diploma course, or e Freshman year of the Degree course, the student must have udied the vocal instrument with attention to breathing, breath-ntrol, coordinated management of diaphragm and resonance ambers. He must give satisfactory evidence of the ability to pply the principles of correct tone production, quality and anagement of scales, studies and songs of Handel and early assics.

r graduation in the Diploma course, and before entering the nior year of the Degree course, the student must prepare a inimum of four songs each in Italian, English, French, and erman; arias from standard operas in each of the four men-ned languages; a church repertoire of songs and oratorio airs.

mber of Faculty Council.

The performance of this repertoire must show an understandi of and familiarity with the correct styles, including recitativ

Note: Before entrance to the Senior year of the Diplon course, or Sophomore year of the Degree course, t student must have a working knowledge of such voc techniques as the trill, messa di voce, portamento, sta cato, appoggiatura, acciaccatura, and canto d'agilit acquired through more advanced vocalizzi of the gra of Panofka 81, Lutgen, Concone 15 and 25, Apri Righini and such selections from the classics by Bac Mozart, Gluck, Rossini, Haydn, and Handel as bri into play the foregoing techniques. He must be able demonstrate correctly the vocal style of each of t composers listed above, with special attention to re tative. His record book must show a considerable rep toire of Italian and English songs, Italian arias of medi difficulty, and simple French songs.

c. Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in voice, in addition increasing the foregoing repertoire with songs of greater musi and technical requirements, must learn at least one suitat operatic role and prepare an appropriate part of an orato such as Handel's *Messiah,* Mendelssohn's *Elijah,* Bach's *Passion St. Matthew* or *St. John,* or Haydn's *Creation.*

INSTRUCTORS

WILLIAM L. WHITNEY**

ISABEL FRENCH	CLARENCE B. SHIRLEY
PERCY F. HUNT	ALICE H. STEVENS
GLADYS MILLER	MARIE SUNDELIUS
RULON Y. ROBISON	CLEORA WOOD

Section 21

Violin and other Orchestral Instrument Majors

Violin

a. Requirements to enter the Junior year of the Diploma cou or the Freshman year of the Degree course: three octave sc and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto Mozart in A or D major, or equivalent.

b. Requirements for graduation from Diploma course, or ente Junior year of Degree course: scales in thirds, octaves, tenths; Caprices by Dont, opus 35; Studies by Gaviniés; C certos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Sa Wienawski.

c. For Graduation from Degree or Soloist's course: Caprices Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Conce by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Pr viev; Symphonie Espagnole by Lalo.

** Member of Faculty Council.

INSTRUCTORS

HARRISON KELLER**

ICHARD BURGIN
AUL FEDOROVSKY
AUGHN HAMILTON
INAR HANSEN
LFRED KRIPS
VINCENT MARIOTTI
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin course, aring for solo performance or for membership in a symphonic hstra.

INSTRUCTOR

GEORGES FOUREL

Violoncello

equirements to enter the Junior year of the Diploma course, the Freshman year of the Degree course: Lee's Method; major d minor scales in two octaves; Studies by Dotzauer; Technical ercises by Feuillard and Cossmann; Pieces by Schubert, Lully, aydn, Exaudet.

r graduation from the Diploma course, or entering the Junior ar of the Degree course: scales and arpeggi in three and four ctaves; bowing technique by Sevçik-Feuillard; Studies by Dotzuer, Grutzmacher, Duport, Popper; Suites for Violoncello alone J. S. Bach; Concertos by Romberg, Davidoff, Servais, Popper, ltermann; Sonatas by Cervetto, Sammartini, and Bréval.

r graduation from the Degree or Soloist's course: scales in rds and sixths and octaves; Studies by Popper, Grützmacher d Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvoràk, Albert, Schumann; Sonatas by Locatelli and Boccherini; Conrt pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

R ZIGHERA
VIRGINIA STICKNEY

Contrabass

ore entering the Junior year of the Diploma course, or the shman year of the Degree course, students must have comted the following:

anny: *Complete Method;* Scales in major and minor keys in one and two octaves; Technique of the fingers and bow; scales in thirds and octaves; *32 Studies* by J. E. Stork; Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fantaisie Concertante.*

ore graduation from the Diploma course, or entrance into Junior year of the Degree course, the student must have died:

anny: *24 Studies from Symphonies; Studies from Kreutzer and*

per of Faculty Council.

Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me M ceau de Concours; Büsser, *Pièce en Ut;* Ratez, *Theme, Va tions and Fugue;* Richard Strauss, *Symphonic Poems;* C certos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Rat *Fantaisie.*

c. Before graduating from the Degree or Soloist's course, the follo ing repertoire must have been studied in addition to the fo going:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Con Etudes* transcribed from J. S. Bach's *Suites for Violonce* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR
GEORGES MOLEUX

Harp

a. Before entering the Junior year of the Diploma course, or Freshman year of the Degree, the following must have b studied: Technical exercises by Victor Coeur, Holy (part Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëc Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Par Alvars, Renié, Tournier, Zabel.

b. For graduation from the Diploma course, or entrance to Junior year of the Degree course: Technical exercises by Vi Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, H selmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Sa Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tour Widor; Ensembles with harp.

c. For Soloist's Diploma or for graduation from the Degree cou Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, B Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goos Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tour Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Qui* Suites by Roussel and Florent Schmitt; Solos with orchestra Debussy, Ravel, and Handel.

INSTRUCTOR
BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a prese former member of the Boston Symphony Orchestra. For eac these instruments a careful plan is made for serious and thor technical study, necessary for the fulfillment of the exacting pre day requirements for soloists and orchestral players. Adva students receive in the Conservatory Orchestra and the Orch Class the practical training necessary to fit them for membe in a symphony or opera orchestra of the first rank. They also

dded experience of playing in smaller combinations in the Wind ment class. Percussion players are given a thorough training mpani and in each of the orchestral percussion instruments, ding advanced study of vibracussion instruments, and are pre- to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
CLÉMENT LENOM

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
WALTER D. LILLEBACK

Saxophone
ABDON LAUS

Tympani and Percussion Instruments
LAWRENCE R. WHITE

Band Instruments

dents may study band instruments not included in the wind sec- f the orchestra, and may obtain efficient training in the Con- ory Band, which rehearses weekly under experienced direction.

INSTRUCTORS

Cornet and Trumpet
BOWER MURPHY

Trombone, Alto, Baritone, Tuba and Euphonium
STANLEY HASSELL

2

Secondary Instrumental Requirements

ice majors. Diploma students must have the equivalent of years of piano study before graduation, and must be able play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of piano dy, and must be able to accompany songs of medium diffi- y with fluency.

lin and other Orchestra Instrument majors must have the ivalent of two years of pianoforte study before graduation.

position and Instrumentation majors in the Diploma course t have the equivalent of three years of pianoforte study, in ition to at least one year on some orchestral instrument. This addition to the work done in the Instrumental Classes. Com- ition majors in the Degree course must have considerable ficiency on the piano, and a working knowledge of at least orchestral instruments, each chosen from a different group, Strings, Woodwind, Brass, Percussion.

Section 23

School Music Majors

a. Before entering the Freshman year, students should have an quaintance with at least two instruments, one of them be pianoforte, constituting the equivalent of at least one ye study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a compete in pianoforte necessary for his future work as a teacher (years minimum may be required); a knowledge of the voice least one year may be required); and a fair ability on one chestral instrument (one year may be required); all of thi addition to the work of the Instrumental Classes. The stud an instrument is pursued in private lessons, with a minimum quirement of one half-hour lesson per week throughout the year course.

GENERAL INFORMATION

Section 24

Marking System

a. Marks, which are permanently recorded in the office of the D of Students, are given a student for each subject at the en every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance

A signifies outstanding ability and achievement
B shows superior work
C means satisfactory work and progress — the passing mark
D involves a condition (see b, c, d below)
E denotes a failure (see e below)

b. A condition (mark of *D*) for the first semester must be rem by the satisfactory completion of the work and re-examin within the first six weeks of the following semester. Students arrange for the re-examination at the office of the Dea Students at least two weeks in advance of its date. (§2

Note: If the condition is not thus passed off, a mark of *E* for the second semester is required to obtain a pass ing mark for the year. A lower mark than this means that the entire year's work must be repeated.

c. A condition for the second semester, if the mark of the semester is *C* or above, must be removed during the fir weeks of the first semester of the following school year; o wise the second half of the year's work must be repeated.

d. Re-examinations will be given only to remove conditions, case a student fails to come to the regular examination. (§2

mark of *E* for the first semester means that the student must peat this part of the work. A mark of *E* for the second semester eans that the entire year's work must be repeated, unless the ark of the first semester was *C* or higher, in which case only the ork of the second semester need be repeated.

Reports of a student's standing will be sent to parents upon request made to the Dean of Students.

n25

Honors

Honors are awarded at Commencement to graduating students the Diploma and Degree courses who have done superior rk in each of the several fields of their course. Information rgarding the basis upon which Honors are awarded will be ven upon application to the Dean of Students.

Special Honors are awarded in any supplementary subject to ose students who attain the grade of *A* throughout both mesters of the academic year.

Highest Honors are awarded to the honor student having the hest average grade, in the Diploma and Degree courses.

n 26

General Regulations

A tuition is payable in advance. Arrangements for making payments in installments may be made by consulting with the Assistant Treasurer.

Students entering classes after the beginning of the semester w be charged for the full semester and must take the necessary mber of private lessons to make up the work lost.

Changes may not be made from one study to another, nor from instructor to another, without the written consent of the Director.

If a permanent change of hour for lesson or class is desired, a dent must apply to the Registrar.

The Conservatory reserves the right at any time to refuse or withdraw the registration of any student whose presence may appear detrimental to its interests, and to refuse to renew the registration of students who have been habitually delinquent in their studies.

Prompt attendance at all lessons and classes is required. Classes are usually scheduled to begin at 5 minutes after the hour, and end at 5 minutes before the hour. Private lessons begin and end promptly on the hour or half hour.

Students may be excused from lessons or classes on account of illness by notifying the Registrar *before* the hour of the lesson. Excuses received after this time will not be accepted.

h. Unreasonable absences will be reported to the parent or gua ian.

i. Except in cases of illness continuing two weeks or more, wh have been reported to Registrar at once, lost private less must be made up before the end of the semester.

j. No refunds will be made for late entrance, lost lessons, or w drawals.

k. All matters of business connected with the Conservatory, inc ing tuition, private lessons, arrangement of classes, changes hours, etc., must be attended to not with instructors, but inv ably at the business offices.

l. The Conservatory reserves the right to discontinue any c which does not reach a required minimum in enrollment. Conservatory will arrange to provide equivalent instruction in same or in some other required subject at no extra cost t full course student, provided the class discontinued is a requ subject in his course. Special students may continue in pri lessons (§28j) or take the class another year if it is given.

Section 27

Registration

Registration for the academic year opens annually on the Th day after Labor Day, but may be arranged at any time prior ther While the year is divided into two semesters, students may reg at the beginning of the academic year for the entire year, no registration being necessary for the second semester except course changes, etc.

Special students may register for private lessons at any time ing the year.

Evening lessons are arranged for the benefit of those who ca take advantage of courses during the day.

During the summer vacation, the offices of the Conservatory open from nine o'clock until five, except Saturday, when they open from nine until twelve. For information regarding summe struction, see page 70.

Section 28

Tuition and Fees

a. The tuition fee for a Diploma Course, including all required plementary subjects but exclusive of private lessons in the r field, is $270 per year.

b. For the course leading to the degree Bachelor of Music yearly fee for all prescribed subjects (except the private le in the major) in all fields except school music, is $330. Student required to take two half-hour lessons, or one hour lesson week in their major instrument or study.

the School Music Course leading to the degree Bachelor of usic, including all prescribed subjects (except instrumental pri- te lessons) the yearly fee is $420. Students may limit themselves one half-hour lesson per week in their instrumental study, pro- ding there are no deficiencies to make up.

e registration fee, payable once during each academic year, all Diploma students and for special students is $2.00; for gree students, $5.00. Summer registration fee, $2.00 for all dents.

e fee for each examination for advanced standing is $3.00. No h examinations will be given to unregistered students.

e fee for a re-examination, to remove a condition or to make for an examination which the student has failed to attend, 3.00.

e fee for the Diploma in any course is $10.00, payable on or ore June 10 of the final year; the fee for the Degree is $12.00, able on or before the same date.

fee for supplementary subjects included in the regular courses study is standardized at $15.00 per semester hour of credit. nference courses are at the same rate.

following subjects not included in the regular courses of study ding to Diploma or Degree, have special fees per semester as ows:

	per semester
terpretation of Four Centuries of Piano Music	$ 50.00
aster Class for Pianists: Performers	100.00
aster Class for Pianists: Auditors	60.00
usicianship Classes for Children	10.00
lfège 1x (Special Students)	45.00
lfège 1x (Supplementary to regular course students)	15.00

charges for private lessons are as follows:

Applied Music	per half-hour lesson
Pianoforte	$1.00-$6.00
Organ	1.50- 3.00
Voice	1.50- 5.00
Violin	1.50- 4.00
Violoncello	3.00- 4.00
Other Orchestral Instruments	1.50- 4.00
Composition and Instrumentation	3.00- 4.00
*Supplementary Musical and Academic Subjects	2.00- 4.00
*Supplementary School Music Subjects	3.00

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit.

k. Rental of Pianofortes: $1.00 per week, plus the cost of mov one way.

l. Pianoforte and Organ Practice.

	Per single hour	Six hours weekly, per semes
Upright pianofortes	10c	$10.00
Grand pianofortes	25c	$24.00
Practice organs	15c	$15.00
Teaching organs	25c & 35c	$24.00 and $35.00

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the C servatory who fulfill the requirements as to ability and grade of advancem and who are in need of the financial assistance which the scholarship afford Application for scholarships for the ensuing year, as well as for renewal of s arships already granted, must be made before April twentieth, upon the scribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of thousand dollars raised by a committee represented by Messrs. Alexa Steinert and Edward R. Warren, in memory of the late Carl Baermann o Faculty. *In Pianoforte.*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thou dollars under the will of the late Louise Baker of Boston, to be used fo support of deserving students.

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nin hundred dollars, the bequest of the late Harriet T. Brown.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late Pres of the Board of Trustees, George W. Brown, Esq., in memory of his dau *In violin*

THE CARR SCHOLARSHIPS. The income of The Samuel Carr Fund fo Benefit of Students of Music, a bequest of fifty thousand dollars under th of the late Samuel Carr, Esq., sometime President of the Board of Truste memory of his father and mother, provides scholarships to be awarded stated conditions to American-born students, preferably to those who inte make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educa Fund, a bequest of twenty-five thousand dollars under the will of the late M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen tho dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, M chusetts. Three, in any graduating course.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income fro Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has set aside for scholarships, open to entering students as well as to those al registered in the Conservatory.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dolla gift of the late Miss Ellen B. Doe.

ANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of
t eleven thousand dollars, a bequest to the Thursday Morning Club of
n under the will of the late Fanny T. French, in memory of her mother. At
equest of the Trustees of said fund the Conservatory has accepted the
the income of which is available for graduate students of the Conser-
y pursuing post-graduate work, or students in the upper classes of the
giate Course.

UCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould
of five thousand dollars, a bequest under the will of the late Edna Dean
or, to be given to students coming from the State of New Hampshire,
ist them in their musical education.

EORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred
s, the bequest of the late George B. Hyde.

NGSHAW SCHOLARSHIP. The income of a fund of five thousand
s, the gift of Walter H. Langshaw, Esq., a former member of the Board
stees. *In organ or voice.*

NDSAY SCHOLARSHIP. The income of a bequest of five thousand
under the will of Agnes M. Lindsay, late of Bridgewater, New Hamp-
to be used for the aid of deserving students from the state of New
shire.

RY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison.
come of three thousand dollars will be used to educate specially gifted,
children; precedence to be given to lineal descendants of Charles
Morrison.

ORGE H. MUNROE FUND. The income of a bequest of five thousand
under the will of the late Emma F. Munroe, to be used to help needy
omising students of violoncello and voice.

RKER FUND. The income of twenty-five hundred dollars, the bequest of
te Blanche B. Parker, for the educational assistance of one or more
students of voice.

RA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of
usand dollars under the will of the late Clara Kathleen Rogers, for more
wenty years a member of the Conservatory faculty, to which principal
the sum of five thousand dollars has been added by gift of her hus-
he late Henry Munroe Rogers, Esq., the total income to be devoted to
ucation of one or more vocal students who show distinct promise of
in a public career as singers.

NRY MUNROE ROGERS FUND. The gift of the late Henry Munroe
Esq. The income of five thousand dollars may be applied to scholar-
any division of the Conservatory, or may be loaned to students under
d conditions.

ORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of
est of fifteen thousand dollars under the will of the late Albert H.
available to one or more pupils of the Conservatory who have shown
atest proficiency in the study of the violin, to be used for the general

purpose of their education at the Conservatory, including tuition f maintenance.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one dollars, bequest of the late Rebecca F. Sampson.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. South Fund, a bequest of three thousand dollars under the will of the la Lydia Southwick. May be awarded each year to any worthy American

THE AMASA J. WHITING SCHOLARSHIP. The income of a beques thousand dollars under the will of the late May C. W. Speare as a to her father, to be available toward the tuition of a worthy and student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one dollars, the bequest of the late Jennie S. Woodman, to be awarde worthy young woman.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.
THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.
THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.
THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. P Esq., an honorary member of Alpha Chapter.
THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.
THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the E

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustee Academic Year 1940-41:

Class 1. One hundred dollars for the best Overture or other seriou orchestra.

Class 2. Seventy-five dollars for the best piece of chamber mus without pianoforte.

Class 3. Fifty dollars for the best group of pianoforte pieces, or f pianoforte composition of extended length.

Class 4. Fifty dollars for the best group of three songs with pia companiment; or composition for chorus, with or without ment.

Any student in any department of the Conservatory who shall have tered in the Conservatory since October 1, 1940, will be eligible t competition.

Compositions offered will be received at the Dean's Office not late 20th.

Manuscripts must be legible and in ink.

...jes will be appointed by the Director and the Dean of the Faculty.

... information regarding conditions of the competition, which must be ... by all competitors, will be furnished upon application to the office of ... of Students.

STUDENTS' RESIDENCE

...on Students Union—Students House, under the direction of Mrs. Kathe... ...orne, will have charge of arrangements for the accommodation of ...udents of the Conservatory who do not live at home.

... women shall live in quarters approved by the Students Union and take ...als, other than luncheons, in dining rooms under the direction of, or ... by the Union.

...shing to secure reservations will do well to make early application. All ...plications should be made direct to Boston Students Union—Students ... 6 The Fenway, Boston. Someone will be on duty there throughout the ...nonths to show rooms, answer inquiries, etc.

DORMITORY FOR MEN STUDENTS

... Hall, 133 Hemenway St., Boston, owned and operated by the Con..., under the direction of Mr. and Mrs. F. A. Bagnall, provides dormitory ...r 70 men students of the Conservatory, who do not live at home. Such ...are expected to live in Gardiner Hall, Frost Hall, or Dana Hall, or in ...approved by the Dean's office.

...ons should be addressed to Gardiner Hall, 133 Hemenway St., Boston. ...ll be shown by appointment throughout the summer.

...dents are not permitted to live in kitchenette apartments without the ...onsent of their parents or guardians, and of the Dean of Students.

...nt is payable in advance, either by the week or by the month.

PLACEMENT BUREAU

...servatory Placement Bureau has been in successful operation for many ... is an ideal means of communication between the employer and the ...who is a worthy candidate for a position. The Conservatory's recommen... ...are based on personal knowledge of the student's achievement and con...ding the period of study, substantiated by carefully kept records from ...his teachers. It is the aim of the Bureau to discover the proper person to ...position to the employer's satisfaction, and likewise to find the position ...student which will give him opportunity to realize his best potentialities. ...e number of graduates and former students who are now occupying im...positions in widely varying fields in the musical world testifies to the ...of the Placement Bureau in carrying out these aims.

...e approval of the Director, the Bureau may also obtain remunerative ...ents in church and concert work for well qualified undergraduates.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchand
located on the first floor of the Conservatory building. In addition to a
servatory publications, a selected assortment of the best instrumental an
music is kept constantly on hand. The business of the Music Store is not
to students, but is open to the public, and orders by mail are promptly ex
Those who desire to obtain the most approved standard compositions fo
forte, organ, voice, works on theoretical musical subjects, etc., will fin
their interest to send their orders to the Music Store. All text-books an
of reference used in Conservatory courses or recommended in this catalo
be obtained through the Music Store. Appointments for the making of
ings may be made here. Address all orders to the New England Cons
of Music Store, Huntington Avenue, Boston, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive wor
plied and theoretical musical subjects, as well as academic subjects, throu
period of six weeks, beginning during the last week of June, and ending
August. It is possible during this period to earn credit for a semester's
three or four subjects, a total of eight semester hours of credit being th
mum allowable during one session. Credit for work thus accomplished is
nently recorded, and is available for transfer to other institutions. It
accepted toward requirements for the Diploma or Degree courses at th
servatory, provided the student has fulfilled the entrance requirements
already been admitted to the course.

In addition to the instruction which is offered in all branches of applie
it is possible to carry on work in musical theoretical subjects as well, i
counterpoint, harmony, theory, musical form, instrumentation and com
and also in various of the subjects offered in the School Music course. W
academic courses offered may vary from year to year, these usually
English composition and literature, psychology, fine arts, languages, E
and American history, bibliography and research. Other musical and a
subjects may be added if the demand warrants. Instruction is given by
of the Conservatory faculty and others. Special conferences are a featur
Summer Session, with opportunity for general discussion, especially of
methods and material. All facilities of the Conservatory building, inclu
use of practice organs, the recording equipment, and the Library, are a
Details regarding enrollment, registration, tuition rates and special a
ments will be sent upon request directed to

The New England Conservatory of Music Summer School

Huntington Avenue

Boston, Massachusetts

OTHER SUMMER INSTRUCTION

tion to the work of the Summer Session, special students in pianoforte, violin or other instruments, or in supplementary musical or academic sub- in dramatic and lyric action, may register for private lessons during the r any part of the period between the close of the academic year in d the opening of the succeeding academic year in September. Further ion will be given upon application.

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Printed in U. S. A.

New England
CONSERVATORY of MUSIC



Catalogue

1941 - 1942

New England
CONSERVATORY of MUSIC

Founded
in
1867

On February 18, 1942, the Conservatory will commemorate the seventy-fifth anniversary of its foundation.

HUNTINGTON AVENUE
BOSTON, MASS.

CALENDAR FOR 1941-1942

September	4	Registration opens
	5-10	Examinations for Advanced Standing for Admission to the Conserva Diploma Course
	8-9	Examination of new candidates for mission to Degree Courses
	11	Academic Year begins
	17	Last day of registration for all candic for Diploma or Degree in 1942, application to Dean's Office
	19	Candidates for string section of Con atory Orchestra report
	20	Recital classes begin
	23	Organization of Orchestra
	27	First Saturday Recital
October	2-7	Examinations for admission to the J Class, Conservatory Diploma Cou
	30	First Thursday Recital
November	20	Thanksgiving Day. Holiday
December	5	Annual Meeting of the Board of Tru
Dec. 24—Jan.	1	(inclusive) Christmas Vacation
January	12-21	Midyear Examinations
	28	Last day for recommendation of c dates for Soloist's Diplomas or De for rehearsal with orchestra
	29	Second Semester begins
February	23	Holiday. Observance of Washinc Birthday

	5-12	(inclusive) Spring Vacation
	20	Last day for receipt of applications for scholarships for Academic Year 1942-43
	30	Last day for recommendations for rehearsal with Orchestra
	5-6	Examinations in Normal Department
	9	Last date for recitals by candidates for Advanced Diplomas or Degrees
	19-25	Final Examinations in supplementary subjects for Senior Diploma and Degree students
	20-25	Senior Examinations, Conservatory Diploma Course
	21	Last Thursday Recital
	21-27	Final Examinations, Seniors in School Music Degree Course
	23	Last Saturday Recital
—June	3	Final Demonstrative Examinations, Senior Diploma and Degree Students
	30	Memorial Day. Holiday
	3-9	Final examinations in supplementary subjects for all students not in graduating class
	4	Promotional Examinations, Degree Course
	12	Senior Class Concert
	15	Annual Meeting and Reunion of Alumni Association
	16	Commencement Day
	17	Academic Year ends
	17	Academic Year 1942-1943 begins

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For one year
Representing the Alumni Association
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* Term of office expiring at the Annual Meeting in the calendar year indic

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520 *Commonwealth Avenue*

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Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* C position, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Fo conductor of choral societies and Boston Opera Company. Church orga and writer and translator of works on organ and church music. F American Academy of Arts and Sciences; *Chevalier Légion d'Hon (France).*

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Composition with Horatio Parker and David Stanley Smith, Yale; Vi d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggen fellowships 1929-31. Played viola in de Ribaupierre Quartet and Maurice Hewitt. Member of faculty Cleveland Institute of Music and V College. Director of Yaddo. Member of committee for American Center. Guest conductor with Cleveland and New York Philharm orchestras; many performances of compositions here and abroad. Me of Executive Committee of Music Teachers National Association. president of the National Association of Schools of Music.

GEORGE A. GIBSON, *Dean of Students. Pianoforte, Sight-playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Ri E. Stevens, *Boston.*

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since

HILDEGARDE BERTHOLD, *Instrumental Class (strings), Division of S Music.*

Studied violoncello in Boston and Berlin, violoncello and theoretical sul in Leipzig. Member of American String Quartet. Concert performer instructor in stringed instruments in public and private schools in E and vicinity.

RICHARD BURGIN, *Violin.*

Graduate Imperial Conservatory, *Petrograd.* Violin, Lotto, *Warsaw;* Joa *Berlin;* Auer, *Petrograd.* Concertmaster in Helsingfors, Finland. Solo re and appearances with leading orchestras in Russia, Sweden, Norway Denmark. Concertmaster and Assistant Conductor Boston Symphony O tra. First violinist of Burgin String Quartet.

JULIUS L. CHALOFF, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Ignaz Friedman, Composition and Conducting, Hugo Kaun, *Berlin.* Winner of first & Hamlin Prize. Berlin debut with Blüthner Orchestra. Composer, c pianist and editor.

H W. COFFEY, *Trombone*

udied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, lgiorno, and Gerhard; also with Mario Falcone in New York and Raichann in Boston; recently Head of Brass Department of Baldwin Wallace onservatory, member of Cleveland Symphony Orchestra and radio orhestras in Cleveland and New York; summer of 1941 playing under scanini in Buenos Aires; member of Boston Symphony Orchestra 1941-42.

CIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinrgh), *Theoretical subjects.*

udied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

DA COSTA, Mus. B. (N. E. C.), *Solfège.*

Sfège, Francis Findlay and Clément Lenom; pianoforte, George Proctor d Antoinette Szumowska. Lecturer on solfège; pianoforte recitals in New gland cities. Former president and supreme councilman Alpha Chapter, Sfonia.

ES (FREDERICK) DENNÉE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert d recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

C. FAUST, *Organ Tuning.*

Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emery d others. Church organist, teacher, and author of text-books on pianoforte d organ tuning and construction.

EDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, Cha and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

S FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music and Solfège.*

N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick, Lerm, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Zallinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 193 Salzburg Mozarteum Academie. Orchestral musician, sometime with Bos n Symphony Orchestra. Sometime Assistant Director of Music, Boston Pub Schools. Conductor of choral and orchestral concerts in various parts e country. Lecturer and writer on music and education. Member, Board rectors, Music Educators National Conference.

FCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and adsohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher oyal Academy of Music and conductor of Court Orchestra, Sondersaus n, before coming to America.

GEORGES FOUREL, Certificat études secondaires ler. Cycle (Caen *France*), *Viola and Quartet-playing.*
First prize in viola, Paris Conservatory; violin, Touche and Hayot Laforge and Vieux; quartet and ensemble, Chevillard. Military servi French army in World War, *Croix de guerre.* Member of Boston Sy Orchestra, and of the Boston String Quartet.

ISABEL FRENCH, *Voice.*
Studied voice with Povla Frijsh, Florence Page Kimball, and Paul F *New York;* violin with César Thomson, *Brussels,* Ten Have, *Paris,* Sons, *London,* and C. M. Loeffler, *Boston.* Vocal recitals in Ne Boston, and elsewhere.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Su of Academic Studies; English and other academic subjects.*
Pianoforte, Katherine Ruth Heyman and others. Lecturer and wr music, biography, literature, and bibliography.

CLAYTON D. GILBERT, *Supervisor of Dramatic School.*
Studied with H. L. Southwick, George Riddle, *Boston;* Franklin Sarg David Bispham, *New York;* Felix Morris and Louise Jewell Mannin *London;* Antoine Nayoe and Félicia Mallet, *Paris;* and others. D coach for various organizations. Lecturer in University Extension an courses; long stage experience.

MARIE AUDET GILLET, *Pianoforte*
Graduate N. E. C. Pianoforte, George Proctor, and subsequently i

HOWARD GODING, *Pianoforte.*
Graduate of N. E. C. Pianoforte, George Proctor. Winner of Ma Hamlin Prize. Concert and recital appearances throughout the coun in chamber music and as soloist with the Boston Symphony and othe inent orchestras.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianof Accompaniment.*
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pi and Harmony, Edward A. MacDowell, *Boston;* long experience as organist.

WILLIAM HADDON, Mus. M. (N. E. C.), *Pianoforte.*
Graduate with honors Royal Academy of Music, *Stockholm.* Com works for orchestra and chorus, and instrumental compositions.

VAUGHN HAMILTON, *Violin.*
Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* member of Boston Symphony Orchestra.

A HANSEN, *Violin.*
raduate Hamburg Conservatory of Music. Studied with Max Fiedler. Shmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Con-rtmaster of symphony orchestras in Hamburg, Bremen, and Dresden. lany appearances in solo and quartet in European and South American ountries. Present member of Boston Symphony Orchestra.

NEY HASELL, Mus. B. (N. E. C.), *Trombone, Alto, Baritone and Euphonium.* Tombone, L. Gallo; trumpet, Findlay; contrabass, Kunze. Conductor of Conservatory Band.

HRD HOWLAND, A.B. (Brown), A.M. (Harvard), *Fine Arts.*
Carles Eliot Norton Fellowship for study at American School of Classical Sdies at *Athens,* 1933-34; other fellowships for excavation at *Athens,* 1 4-38. Lecturer for Boston Museum of Fine Arts, Instructor in Department o Fine Arts in Wellesley College.

M R HUMPHREY, *Organ, Harmony.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Pris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 fo chamber music. Church organist and choral conductor. Former president Ic Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, American Gld of Organists.

EY F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bchy, *Paris.* Concerts and church work.

R ON KELLER, *Violin.*
Vilin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Anton Wsk, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances in thi country; founded former Boston String Quartet 1925, and leads the prent quartet of the same name. In World War, commissioned lieutenant, bcer of band 301st U. S. Field Artillery.

E KRIPS, *Violin.*
Vicn, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; Prent member Boston Symphony Orchestra and Boston String Quartet.

RGS LAURENT, *Flute.*
Firs Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly firs flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier d'Instruction publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

DNLAUS, *Saxophone.*
Firs Prize in Bassoon, Paris Conservatory. Studied with Morel, Bourdran. Lavnac, and Letellier, *Paris.* Former member of leading Paris orchestras. *Chalier d'Académie* and *Officier d'Instruction publique (France).* Founder nd conductor of Boston Saxophone Orchestra, and other organizations ember Boston Symphony Orchestra since 1918.

CLÉMENT LENOM, *Oboe, Solfège, and Wood-wind Ensemble.*

Graduate Royal Conservatory of Music, *Brussels.* First prize in s *supérieur* and oboe. Harmony, Jéhin and Pessard; counterpoint, L and Massenet; oboe, Georges Gillet. Conducted opera in France. C *d'Académie* and *Officier d'Instruction publique (France),* and *Ch de la Couronne* (*Belgium*). Author of works on solfège. Former con popular concerts Boston Symphony Orchestra. Former President o Chapter, Pi Kappa Lambda.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Bosto* Percy Grainger, *New York.* Solo performances in concert and wi chestra, and lectures.

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; t with M. Mager and Mellet. Formerly solo trumpet, Concerts Se Lamoureux, and Touche in Paris; first cornet, Société des Conce Conservatoire de Paris. Miséricorde Order from Serbia during Worl *Officier d'Académie, Officier d'Instruction publique* (*France*). First t Boston Symphony Orchestra since 1919.

VINCENT HOWARD MARIOTTI, *Violin.*

Violin, Rouillon. Studied at the Academy of Santa Cecilia in Rome with Sevçik at Prague and Vienna. Concerts in European cities. C master and member of orchestras in Santiago and Buenos Aires; o Lyon, France, and many Italian cities. Former member of August chestra in Rome; present member of Boston Symphony Orchestra.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, G Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Organ, Harmony, C point, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting well. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Boulanger, *Paris.* Holder of Guggenheim travelling fellowship f years. Church organ work and organ recitals. Composer for orches organ. Repetitor and stage assistant, State Opera in Munich, 1928-2

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. *New York.* Church and concert work in Boston and New York. F assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and (H. Paradis and Aug. Périer). Contrabass and clarinet soloist C Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts loup, *Paris;* Solo contrabass Boston Symphony Orchestra; membe 1930. *Officier d'Académie* (*France*).

LLE MONAGHAN, *Pianoforte.*
Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934.

AY L. MOORE, *Pianoforte.*
Graduate N. E. C. Pianoforte. F. A. Porter, Carl Stasny, Carl Baermann, *Boston;* Arthur Friedheim, *New York.*

AYN M. MORGAN, B.S. in Music, A.M. (New York Univ.), *School Music and Practice Teaching.*
Conducting with Hollis Dann, Bruce Carey, Protheroe and Erb; voice, V. H. Dunham; theoretical studies, Wedge, Julius Howe, and others. Former officer of North Central Music Educators Conference; Director Schubert Club, Grand Rapids; Committee membership and addresses before National and other Music Educators Conferences. Supervisor of music in Grand Rapids, now Director of Music Education, Newton, Mass.

JT CONNISTON-MORIZE, Mus. B. (Yale), *Organ, Carillon-playing.*
Studied under Horatio Parker, D. S. Smith, and others at Yale; Wanda Landowska, *New York;* and Vierne, *Paris.* Many organ and carillon recitals. Author educational works. Instructor French Summer School, Middlebury, Vt.

DVER MURPHY, *Trumpet and Cornet.*
Graduate N. E. C. Trumpet, Louis Kloepfel.

DH DICKSON MURRAY, *Violin.*
Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

AB ELLE DROSTE NORTHEY, *German language, diction, and literature.*
Studied at University of Munich, *Germany,* and Radcliffe, *Cambridge.* Formerly instructor in German language and diction in Munich.

YMOND ORR, *Violin.*
Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Hooke, Georges Laurent and George Barrère.

R PEIRCE, *Violin.*
Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conductor of choruses, choirs and glee clubs. Public appearances in concert.

TR POLATSCHEK, *Clarinet.*
Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930), under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

RLAND REASONER, *Violin.*
Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

SIMONE RIVIÉRE (Baccalauréat and Licence, Univ. de Bordeaux, Fr
French language, diction, and literature.
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and
Head of French department in private schools; recitals of French son

NORINE ROBARDS, Mus. B. (N. E. C.), *Pianoforte, and Assistant in*
forte Normal Course.
Pianoforte, Clayton Johns.

ARTHUR ROBERTS, B.S. (City College of New York); M.A. (Columbia U
sity); Ph.D. (New York University). *Physics.*
Graduate of the Manhattan School of Music. Research Associate at I
chusetts Institute of Technology from 1937. Phi Beta Kappa and Sig
Many publications in scientific journals.

RULON Y. ROBISON, *Voice.*
Graduate N. E. C. Pupil of Charles Bennett, C. A. White, Willi
Whitney, *Boston;* Coenraad von Bos, *New York;* coached with G
Longy, *Boston.* Soloist with Boston Symphony Orchestra and other
zations; has given recitals and sung in opera.

JESÚS MARÍA SANROMÁ, *Pianoforte.*
Graduate N. E. C. Winner of Mason & Hamlin prize. Pianoforte, Se
Antoinette Szumowska, *Boston;* Schnabel, *Berlin;* Cortot, *Paris.* Reci
foreign capitals, including two tours of Spain. Recitals and conce
pearances with Boston Symphony Orchestra.

DONALD S. SMITH, *Pianoforte and Pianoforte Sight-playing.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon
Zakopane, Poland. Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and I*
History.
Graduate Faelten Pianoforte School, *Boston.* Composer of numerou
in various forms. Contributed to Grove's Dictionary of Music. Un
Extension lecturer. Former assistant music critic Boston Evening Tra
now music editor Boston Post.

CARLO BRUNO SORESINA, Doctor of Science (Univ. of Turin), *Italian.*
Teacher of Italian at University Extension Courses, Harvard Uni
Lecturer and teacher in colleges of this country. Veteran of World

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenra
Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet,
Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*
Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, I
G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with
Symphony Orchestra.

GIIA STICKNEY, *Violoncello.*
Graduate N. E. C. Violoncello, Joseph Adamowski.

RI SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

A AYLOR, Mus. B. (N.E.C.), *European and American History.*
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

E TITCOMB, *History of Church Music and Choir-training.*
Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

RIS K. TRUEBLOOD, S.B. (Haverford), A.M. and Ph.D (Harvard), *Psychology and Education.*
Assistant Professor of Psychology at Brown University 1931-35. Lecturer and consultant; now engaged in post-doctoral work in Psychology at Harvard.

A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Bern* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

RIDGE WEBSTER, *Pianoforte.*
Studied with Philipp at the Conservatoire de Paris, where he was awarded the first prize in pianoforte, the only American to have achieved this honor. Later a member of the jury. After appearing in recital and as guest artist with the major orchestras of Europe, he came to America, making his debut with the New York Philharmonic Orchestra. Soloist in 1935 with the Boston Symphony Orchestra under Koussevitzky; since soloist with the Philadelphia, Chicago, Cleveland, St. Louis and Pittsburgh Symphony Orchestras.

LAWRENCE WHITE, Mus. B. (N. E. C.), *Tympani and Percussion Instrume*
Tympani and Percussion, Frank V. Russell and Carl Ludwig; Pianofo
Richard E. Stevens. Brown prize for orchestral composition, 1923. Mem
of Boston Symphony Orchestra since 1928; marimba soloist and recit
Boston "Pops" Orchestra and elsewhere.

ALICE E. WHITEHOUSE, *Solfége.*
Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Bos*
Has been active as teacher, lecturer, and music critic, and in church w

WILLIAM L. WHITNEY, *Voice.*
Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockha
Frankfort. Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Bos*
Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, P
London; Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert
oratorio singer in England, Italy, Germany and United States. Orga
and managed school for vocalists and pianists in Boston, with branche
Florence and Paris, with distinguished faculty. Has taught at Royal No
and Wimbledon Colleges, *London.*

SUSAN WILLIAMS, *Pianoforte.*
Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E
Summer sessions. Soloist with orchestra.

CLEORA WOOD, *Voice.*
Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *Lon*
Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;*
Dr. Herbert Graf, now of New York; coached with Hans Opperheim (M
opera); Claire Croiza (French songs); Elena Gerhardt (German Lie
Leipzig; and others. Principal soprano roles at Opéra Comique, *I*
1932-33; concerts in France, Italy, Belgium, England, and Holland.

ALFRED ZIGHERA, *Violoncello.*
First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet.
violoncellist Conservatory and Koussevitzky's Orchestras in Paris.
member Boston Symphony Orchestra. Member of Zighera Quartet in
present member Boston String Quartet. Outstanding player of the Vio
Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*
First Prize in piano and harp at Paris Conservatory. Pianoforte, P
and Riera; harp, Tournier; chamber music, Chevillard and Capet. Me
of Conservatory Orchestra in Paris. Now first harpist of Boston Symp
Orchestra. Concert tours in Europe and America.

COURSES OF STUDY

courses of study at the New England Conservatory of Music
refully planned to meet a great variety of demands for spe-
d musical education. Each maintains a consistent balance be-
the major interest and those subjects which contribute directly
ectly to the broadening of musicianship.

DIPLOMA COURSES

he student wishing to devote the greater part of his time and
o instrumental or vocal study, the Diploma courses provide the
ssential supplementary musical studies, with a minimum of the
eiic, to furnish the preparation necessary for his particular
Qualified students may complete one of these courses in
ears.

slid grounding is provided in musical theory, but this training
iantly linked with its application to the practical side of music.
sie work in ear-training, rhythm, and sight-singing is given in
sc ège classes, which parallel the work in counterpoint and
no y during the first two years, so that the student may be
le to hear what he writes. The rhythm class helps to develop
ra ical, not merely a theoretical sense of rhythm and musical
ir . The study of sixteenth century counterpoint, based on the
f the masters themselves, is made the first basis for an under-
di g of the structural side of music. A study of harmony follows,
fd by the principles already acquired, and clarified by almost
te reference to the works of the past. In the more advanced
y 3, and the class in Theory, further application is made
procedures which have been studied in detail to the great
e of music: the chorales and fugues of Bach, the sonatas of
en. The laws of acoustics, principles of orchestration, and
atters important to the musician are also dealt with. The
the History of Music offers a survey of the entire field of
enerously illustrated by recordings.
l supplementary work is planned according to the major
. Fr pianists there are classes in sight-playing and ensemble-
and the pianoforte class in which a large repertoire of the
is presented and discussed from the particular standpoint
tudent-pianist. Piano students are also provided actual ex-
in the Pianoforte Normal course in the supervised teaching
pupils. — For organists there are special courses in choir-
which include the study of the history of church music. The
keyboard harmony, the organ class in which students meet
to discuss general problems and to seek further into the
of the instrument, and the course in choral conducting are
ractical value in training for future positions.—For singers
language courses especially adapted to their needs, and
on the student is given supervised training in the difficult

art of vocal teaching.—Performers on orchestral instruments a
vided with a new, intensive course of training in orchest
chamber music performance, which makes an important supp
to their solo instrumental work. For string players there are cl
String Quartet and in Ensemble-Playing with pianoforte whi
extensive familiarity with the chamber music repertory. There
the String Training class which deals in a concentrated way v
particular problems of the string group in the orchestra. For
wind instrument players there is also extensive training in c
music, with and without pianoforte. The Wind Instrument
class corresponds in its function to the String Training cla
includes the brass instruments, which also obtain training i
groups in the Brass Instrument class. All orchestral players
acquainted with a large section of the literature through the
tral reading class, and are given opportunity to perform man
both classic and modern, in public and over the radio in th
servatory Orchestra.

Students of composition and instrumentation are given m
vanced theoretical work, but their major work is done in priv
sons, as in the case of instrumental majors. More advanced
also done in conducting and instrumentation, and the stude
given opportunities in the composition class and elsewhere
the works which they have composed or arranged.

For all Diploma students there are English courses, deali
the use of the language both in writing and in speaking, and
literature, and also the Fine Arts lectures. These studies,
academic, are so taught that they shed light on the art of m
calling attention to the constructive principles of other me

ADVANCED DIPLOMAS

Students majoring in instrumental study or in voice ar
many opportunities to perform in the weekly recitals, an
qualified may be accompanied by the Conservatory Orch
concertos and arias. The Advanced Diploma courses offer
who have particular talents as soloists or ensemble-players
tunity to concentrate still further on their instrumental wo
requirement is the presentation of a complete public recital.

———o———

BACHELOR'S DEGREE

The demand for degrees in music is increasing each yea
positions for teachers in schools and colleges are open only
who possess one. At the Conservatory the degree courses
completed by qualified students in four years. These cours
the requirements of the National Association of Schools o
of which the Conservatory is a charter member. Students hol

e of Bachelor of Music from the New England Conservatory of who wish to study for a higher degree in that subject, are ed to the Graduate School of Arts and Sciences in Harvard sity and in Radcliffe College on the same terms as graduates itutions that have been approved by the Association of Ameri- niversities.

ach of the instrumental courses, and in Voice, more advanced ntical work is demanded. Counterpoint 3, based on the previous of tonal harmony, leads to the writing of fugues. Musical Form ontemporary Music are advanced courses, studying both classic esent day music from many angles. History of Music 2 makes y of certain important periods with more thoroughness than ible in the first course.

academic work is considerably in advance of that required of a students, including more extended courses in Fine Arts, ish Composition and Speech, and in English Literature, as well rses in European and American History and Government, (dealing with this subject particularly as it relates itself to Psychology for Teachers, Sociology, etc. All of these aca- studies are taught within the walls of the Conservatory build- specialized teachers in each field.

demands in applied music are also considerably in advance se of the Diploma courses, being very similar to those de- d for the Soloist's Diploma, including the public solo recital. rte and string majors especially qualified may also major in le-playing. Students may be admitted to a major in Research, iting the writing of a thesis for a portion of their instrumental uring the senior year.

pecial course is planned for Composition majors, including dvanced work in this field, in addition to the increased ic requirements. As in the Diploma course, the larger pro- of the major work, including the study of instrumentation, is private lessons, since it is only in this way that true individu- y be developed in each student.

School Music course leading to the degree of Bachelor of s designed to fit the requirements of the Regents of the ty of the State of New York, with whom the degree is regis- nd thus meets the requirements of a majority of the states e the certification of New York State as standard. The cur- of the Conservatory's course is approved toward credit for ation to teach music in public schools in New York State.

course provides a well-rounded preparation for the exacting ied demands made on school music teachers and supervisors. in conducting, the study by actual manipulation of instru- h each of three groups (strings, woodwind, and brass) in the ental Classes, a study of the management of chorus, band and a — all phases of musical experience necessary to teach the

various branches of music in public grade or high school — included in this course. The actual teaching experience in p schools in the vicinity of Boston further prepares the student t ready on graduation for the duties of a school position. In add to the many courses on musical subjects and the applied music, t are the 44 semester hours of academic work (English, 12; His Government, Sociology, 12; Physics, 6; Psychology, 2; Fine Art Language, 6); and the 24 hours of professional subjects (Princ and Problems of Education, 6; Music in the Grade Schools Secondary Schools, 8; Psychology, 4; Practice Teaching, 6) req by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students possess the equivalent of the New England Conservatory Bach degree, and who are able to meet the requirements, includi serious piece of research and other supplementary subjects are planned so as to contribute to the carrying out of the main This work may be done in a number of different fields, but mu concentrated very closely on musical subjects.

SPECIAL STUDENTS

Those who do not desire to pursue the full course leading t diploma or to the degree, are accepted as special students may elect any one or more of the many subjects offered for they are qualified. Ample opportunity is given in this mann students who, not wishing to equip themselves for the profes practice of music, yet desire to pursue single musical cours which the study of any academic subjects such as languages, E composition and literature, history, and fine arts, may well be a as cultural or educational background. For admission as s students no specific scholastic requirements are imposed, alt such students are eligible to all the general advantages and ileges of the Conservatory.

All students of the Conservatory who are qualified, whether s or full course students, are welcome without additional fee to bership in the Conservatory Orchestra, the Orchestral Clas Conservatory Chorus and Band; to appear in Student recitals a profit by the many additional by-products resulting from the as tion of many students and teachers in the varied branches musical art. The privilege of making excellent recordings at a low charge, which is given to all students registered at the C vatory, has proven of great value to many.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages, with references to section numbers which provide specific information in the 'Sections for Reference' pages (47-67).

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects' pages (28-45).

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester only; a **b** indicates second semester only. When no letter is added, the class meets through both semesters.

CONSERVATORY DIPLOMA COURSES

First Year		Second Year (Junior)		Third Year (Senior)	
PIANOFORTE §§ 1a-d, 2-5, 6a-c, 18, 24-28					
Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Pianoforte Sight Playing	4	Ensemble-playing	2
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Normal 2	4
Rhythm Class }	2	English Literature Lectures	2	Pianoforte Class	2
Stage Deportment }					
	26		26		26
ORGAN §§ 1a-d, 2-5, 6a-c, 19, 24-28					
Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Choir Training 1	4	Choir Training 2	4
History of Music 1	4	Conducting 1	2	Keyboard Harmony	2
Rhythm Class }	2	English Literature Lectures	2	Organ Class	2
Stage Deportment }		Organ Class	2		
	26		26		26
VOICE §§ 1a-d, 2-5, 6a-c, 20, 22a, 24-28					
Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	German	6
Counterpoint 1	2a	Harmony 2	2a	Theory	4
[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Counterpoint 1	2a	Solfège 2	4	Harmony 3	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	History of Music 1	4	Ensemble-playing*	2

Counterpoint 1	2b	Harmony 2	2a	Theory	4
Harmony 1	2a		2b	Fine Arts Lectures	2
English Fundamentals	4	History of Music 1	4	Ensemble Playing*	
String Training*		Ensemble-Playing*†		Instrumental Class	2
Wind Instrument Training†‡	2	Wind Instrument Training‡	2	String Class†‡	
Rhythm Class		String Quartet*		String Quartet*	
Stage Deportment	2	Woodwind Ensemble†	2	Woodwind Ensemble†	2
Orchestra Reading	2	Brass Ensemble‡		Brass Ensemble‡	
		Orchestra Reading	2	Conducting 1	2
		Orchestra	0	Orchestra Reading	2
	26		26	Orchestra	0
					26

*for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

COMPOSITION or INSTRUMENTATION §§ 1, 2, 3e, 4a, 5a, 6a, d, e, 22c, 24-28

Two Instruments	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Harmony 2	2a	Conducting 1	2	Musical Form	4
Counterpoint 2	2b	Theory	4	*Instrumentation	4
English Fundamentals	4	Instrumental Class	6	*Composition Class	2
History of Music 1	4	Fine Arts Lectures	2	Conducting 2	2
Rhythm Class				Conducting 3	2
Stage Deportment	2				
	26		26		26

*For Instrumentation Majors, Physics, 6 semester hours credit, is substituted for the class in Instrumentation and the Composition Class.

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in	PIANOFORTE	§7, 8, 18, 24-28	VIOLIN or other SOLO ORCHESTRAL INSTRUMENT	§§7, 8, 21, 22b, 24-28
	ORGAN	§7, 8, 19, 24-28		
	VOICE	§7, 8, 20, 22a, 24-28		
DIPLOMA in ENSEMBLE PLAYING		§7, 9, 24-28		

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§ 10, 11a-d, g, h, 12-14, 15a-c, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
Pianoforte Sight Playing	4	History of Music 1	4	Physics	6	Ensemble-playing	2
English Composition and Speech	6	Theory	4	Ensemble-playing	2	Language	6
Keyboard Harmony	2	Fine Arts	6	Pianoforte Class	2		
Rhythm Class, Stage Deportment	2						
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training 2	4	Language	6
		History of Music 1	4	Physics	6	Organ Class	2

Counterpoint 1	2a	Harmony 2	2a	Harmony 3	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Conducting 1	2
English Composition and Speech	6	Theory	4	German	6	English Literature	6
Italian	6	History of Music 1	4	Opera Class	2	Fine Arts	6
French Diction	2	French	6	Rhythm Class / Stage Deportment	2	Opera Class	2
				Chorus	0	Radio Technique	2
	30		30		30	Chorus	0
							30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	Physics	6	English Literature	6
String Training* / Wind Instrument Training†‡	2	History of Music 1	4	Ensemble-Playing* / Woodwind Ensemble† / Brass Ensemble‡	2	String Quartet* / Conducting 3†‡	2
Conducting 1	2	Ensemble-Playing*† / Wind Instrument Training‡	2	Orchestra Reading	2	Orchestra	0
Orchestra Reading	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2	Orchestra	0		
Rhythm Class / Stage Deportment	2	Orchestra Reading	2				
	30		30		30		30

*for String Majors

†for Woodwind Majors

‡for Brass Instrument Majors

Continued on the next page

Courses Leading to the Degree

BACHELOR OF MUSIC

COMPOSITION §§ 10, 11a,b,e,g, 12-14, 15d, 22c, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 2	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	Conducting 3	2
English Composition and Speech	6	History of Music 1	4	Conducting 1	2	English Literature	6
Instrumental Class	6	Fine Arts	6	Physics	6	Language	6
Rhythm Class, Stage Deportment	2			Composition Class	2	Composition Class	2
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Harmony 2	2a	Sociology	6	Conducting 3	2
Harmony 1	2b	Counterpoint 2	2b	Psychology for Teachers 3	2	Theory A	2
English Composition and Speech	6	Psychology for Teachers 1 & 2	4	Principles and Problems of Education 1 & 2	4	English Literature	6
Fine Arts	6	Conducting 1	2	Conducting 2	2	Principles and Problems of Education 3	2
Instrumental Class: String Class	2	European History	3a	Music in the Grade Schools	4	Instrumentation	4
Brass Class	2	American History and Government	3b			Physics	6
History of Music 1	4	Language	6			Choral Class	0

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Musical Research Criticism Aesthetics Composition Supervision of School Music	§§16, 17, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

bliography and Research
nference Courses
glish Seminar
erpretation of Four Centuries of Pianoforte Music
usical Criticism
usicianship Classes for Children

Dramatic School

(See page 46)

nd Mime and Gesture
age Technique
amatic Action
ric Action
amatic Interpretation of Shakespeare and Old English Comedies
story of the American Drama
story of the Theatre
stage craft

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, social, economic, and industrial developm Background of Colonial period. American Revolution as a democ experiment. History of the Constitution and mastery of its princi Physical expansion and beginning of cultural expression. The War, the Gilded Age, Imperialism, the World War and Depres present problems. Analysis and application of the principle American Government to contemporary conditions.

Texts: Nichols and Nichols, *Growth of American Democracy*
Young, Manning and Arnold, *Government of the Ame People*
W. Mosher, *An Introduction to Representative Citizer*
C. and M. Beard, *Rise of American Civilization,* vol. 3

Miss Taylor — 3 hours weekly, 2nd sem

Bibliography and Research

This course is required for all students who are writing a the research for the Bachelor's or Master's Degree. It may also be for graduate credit. The primary purpose of the course is to students in the intelligent use of library facilities. Technical tra in bibliography and the methods and purposes of modern sch ship are acquired. The course is open to students who are not c dates for degrees, upon approval of the instructor. The cours be pursued as a conference course, bearing two points of cred each semester, and extending through the year. (§28h)

Text: C. Williams and A. Stevenson, *Research Manual*
H. Smyser, *Bibliography, A Form Manual*

Mr. Furness — Conference Course (see pag

Brass Class (*See* **Instrumental Class**)

Brass Ensemble

A study of the performance of representative passages for instruments in the literature of the orchestra. Exactitude tonation, rhythmic precision, proper methods of attack cor ing the role that the player is performing at a particular po the piece, are given stress. The group covers, in the course years, a large section of the literature, both classic and modern performer has his turn in the various positions in the group, w 1st, 2nd, 3rd or 4th. The class is coordinated with the Orc Reading class in such a way that works that are to be played plete are previously studied in the Brass Ensemble class. Works are being prepared for public performance by the Conser Orchestra are also given particular preparation.

Mr. Coffey — 2 hours

Training

A study of the history of the Church from the beginning of the Christian Era to the present day. The origin of the Liturgy; its evolution, and the application of its principles to contemporary use in both Protestant and Catholic churches. The relation of the organ to the service; accompaniment of hymn-tunes and chants, and of simple anthems, motets, and service music. The Choral Service; choral training, and elementary improvisation.

Titcomb 2 hours weekly

Choir administration, and the practical training of a choir continued. A critical study of hymnology, comprising mediaeval and modern hymns, and hymn tunes of all schools, and their interpretation. A review of the successive schools of church music, and study and analysis of their characteristics of composition and performance. The principles of conducting; improvisation continued; the accompaniment of plainsong, with both English and Latin text.

Titcomb 2 hours weekly

Class

The Choral Class meets regularly with the Chorus (see below), but invites an additional two hours weekly to the special study of a repertoire of Choral Literature and the principles of Choral training. Students of Conducting 2 are given opportunity for practical experience.

Findlay 2 hours weekly

The Conservatory Chorus

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expression. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Director and Mr. Findlay 2 hours weekly

Composition

The chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instrumentation are made a part of this work, being thought of as an integral part of the actual creative work. (§§6d, 15d)

Composition Class

A general consideration of problems of form, style and texture, the work of members of the class forming the basis of discussion. As far as practicable, all chamber music works will be per-

formed for the class; orchestral works of sufficient merit may be formed by the Conservatory Orchestra.

Mr. Porter — 1 hour we

Conducting

1. *Manual technique and the musical and psychological problem the conductor.* Time-beating in all forms of measure and in tempi. Analysis of the movements of the hand and stick and development of expressive gesture. Attack, release, phras fermate, etc. The score from the standpoint of the conduc Each student is required to conduct pieces in various styles to demonstrate a practical grasp of the problems involved. S is given to the fundamentals of conducting technique.

Mr. Findlay — 1 hour we

2. *Special problems of the choral conductor.* The study of the p lems involved in training the chorus. Procedures for develo excellence in tone quality, blending, intonation and other utiae. Further study of the conductor's technique with sp reference to the chorus, emphasizing score-reading and inter tation. The psychology of the rehearsal. Students in this co are required to attend all rehearsals of the chorus and to con or accompany when called upon. Repertoire includes both ac panied and unaccompanied works, most of which are suitabl use with the better grade of choral society and school ch Prerequisite, Conducting 1.

Mr. Findlay — 1 hour w

3. *Special problems of the orchestral conductor.* The special prob arising from the nature of the various instruments and cl Ensemble, balance, score-reading, and interpretation. The chology of the orchestral rehearsal. Students in this course required to attend the rehearsals of the orchestral class ar conduct when called upon. Repertoire includes represent symphonic and concert works, most of which are suitable fo with the better grade of amateur and student orchestras. requisite, Conducting 1.

Mr. Findlay — 1 hour w

Conference Courses

Individual conference privileges with instructors in the acad and school music departments may be arranged. These confer are restricted to students concentrating in research. Candidate the degree Bachelor of Music in Research, and candidates fo Master's Degree are required to carry conference courses in the of their theses. (§28h) (See also Bibliography)

Mr. Furness, Mr. Findlay, and others

evatory Band

l recognition of the widespread interest throughout the country e organization of wind bands in schools and commercial organi- ns, and also in their maintenance upon high standards of in- mentation, repertoire, and artistic performance, the Conserva- y provides a complete wind band under experienced direction. organization affords efficient training to players of band instru- ts, and to student conductors.

e instrumentation of the band is as follows: 2 flutes (including olo), 2 oboes, 2 E flat clarinets, 10 B flat clarinets, 2 bassoons, and tenor saxophones, 4 cornets, 6 trumpets, 4 trombones, 2 horns, 4 French horns, 1 tenor, 1 baritone, 2 tubas, tympani, re drums, bass drum and other percussion.

Hassell

2 hours weekly

atory Chorus (*See* Chorus)

atory Orchestra (*See* Orchestra)

porary Music

A tudy of recent tendencies in music, and their relationship to the si of the past. This course will deal not only with harmonic, but ith some of the melodic, rhythmic, and structural features of eth century music, European and American.

orter

2 hours weekly

oint

(Co-requisite: Solfège 1 or 1x) A study of two-part 16th century dal counterpoint, based mostly on the works of Orlando di so, with special emphasis upon the melodic treatment of dis- ances, the use of suspensions, and general melodic and con- ountal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

2 hours weekly, first semester

(Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Sol- ège 2) A continuation of modal counterpoint, in three and four ces, following carefully analyzed models from the great 16th etury writers such as Palestrina and Orlando di Lasso.

2 hours weekly, 2nd semester

First semester: A study of contrapuntal devices, especially as ap- plied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inven- tions.

Second semester: Fugue writing. Subject, answer and counter- subject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices.

2 hours weekly

Mr. McKinley, Mrs. Mason, Mr. Cooke and Mr. W. S. Smith.

English Composition and Speech

The minimum of theory and maximum of practice in writing speaking for direct, purposeful effect. Exercise in fluent writing sustained topics motivated by personal interests. The attainment simple, clear, convincing style. Study of literary examples of con significant to modern readers as sources of entertainment and direct models for self-expression. Frequent opportunities for indi uals who have talent in writing to develop charm and eloque Particular study of letter writing, informal talks, public speec and other forms of English that every professional musician will called upon to use effectively.

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
A. Tresidder, *Reading to Others*
Gay, Boatright, Wykoff, *Freshman Prose Annual*

Mr. Furness — 3 hours we

English Fundamentals

A practical survey of the means to read and write English effectually. Thorough schooling in the mechanics of grammar, p tuation, and the fundamental psychological and artistic principle writing. Extensive reading, especially in modern literature, for tho and for enjoyment. Brief consideration of the elements in sp that make for successful teaching and convincing platform ma

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
R. Oliver, *Effective Speech*
Gay, Boatright, Wykoff, *Freshman Prose Annual*

Mr. Furness — 2 hours w

English Literature

Primarily a survey of English literature set off against backgr of Oriental and European classics. Fundamental objectives: to ter the vital significance of abiding thoughts as expressed in v times and countries; and to develop discriminating taste wit ability to criticize, analyze, and discuss intelligently. History o technique of literary expression, its progressive evolution, and va genres. Research on individual projects based upon each stu needs and interests.

Texts: A. Guérard, *Preface to World Literature*
S. Thompson, *World Literature*
C. Van Doren, *Anthology of World Prose*

Mr. Furness — 3 hours w

h Literature Lectures

The lectures and books presented will emphasize the problems t must be faced today. Authors who represent our national cul- e will be studied, and the political as well as artistic significance their work will be brought out. Each student will prepare individual ding assignments and reports.

Texts: O. Cargill, *American Literature: A Period Anthology*
L. Wright, H. Swedenberg, *The American Tradition*

Furness — 1 hour weekly

Seminar

his course is conducted with a two-fold purpose: to increase the tudent's intimate knowledge of phases of English literature not ade- uately treated in the average survey course, and to provide op unity for mature criticism and literary research. The topics in- stigated will vary from year to year. Subjects of seminars have luded Chaucer and Shakespeare, backgrounds of fiction in English emporary literature, and a detailed study of the plays of Shake- ere. Other suggested topics are: Elizabethan drama exclusive of hakespeare; Milton's major works and their influence on later riters; English literature in the seventeenth century; the great epics f the world; modern American fiction and poetry.

This seminar is primarily for graduate students, and bears credit ward the degree Master of Music. Properly qualified undergrad- ate may be admitted upon satisfying the instructor as to their alifications. The minimum prerequisite is a knowledge of the gen- al field of English literature. Courses in English Composition and search are also desirable. All students desiring to enter without che preparation should consult the instructor.

Furness — Conference Course (see page 30)

le-Playing

The study of the classic and the modern repertoire of chamber usic including sonatas and trios, quartets, and works for larger combinations of instruments, with pianoforte, is a refining and edu- ative influence of inestimable value. Each class comprises six piano- students and students of stringed and woodwind instruments.

Porter — 1 hour weekly

History

Intensive study of the outstanding features of modern civilization, with emphasis upon whatever is most worthwhile in the heritage of Western culture. Political and cultural history of Europe traced fully from the fall of Rome to the fourteenth century. Social and economic problems from the Renaissance to the present. Principles of government as evolved from 1600 to the present. Detailed analysis

of contemporary conditions, stressing the practical values in demo racy and individualism.

Texts: *Harvard History I Syllabus*
W. Langsman, *The World Since 1914*
C. Smith, L. Case, *History of Western Civilization*

Miss Taylor — 3 hours weekly, 1st semes

Fine Arts

During the first semester: the art of the Italian Renaissance a its antecedents; emphasis on painting, but including considerati of architecture and sculpture; frequent visits to museums in the cinity. During the second semester: European and American art fr the beginning of the seventeenth century to the present day; spec emphasis on contemporary art; visits to museums and occasio field trips.

Mr. Howland — 1 hour lecture wee
2 hours class periods wee

Fine Arts Lectures

The lectures only of the Fine Arts Course.

Mr. Howland — 1 hour wee

French

1. For singers: (Prerequisite: French Diction) Phonetics continu Elementary grammar and conversation. For non-singers: Elem tary grammar, reading and conversation.

Simone Rivière — 3 hours wee

2. For singers: Phonetics continued; intonation; thorough study the texts of the songs; intermediate grammar and conversat For non-singers: Intermediate grammar; reading and conve tion.

Simone Rivière — 3 hours we

3. For singers: Advanced diction; interpretation. For non-sing Advanced French; literature, civilization.

Simone Rivière — 3 hours we

French Diction (preparatory to **French 1 and 2**)

Study of the sounds of the language: vowels and consona Phonetic system applied to the songs of the students.

Simone Rivière — 1 hour we

German

1. For singers: Elementary grammar; translation and study of man lieder texts with special attention to pronunciation. For singers: German grammar, including translation and dicta reading.

Mrs. Northey — 3 hours we

2. Advanced grammar and idiomatic expressions; reading of man classics, including opera texts and lyrical works; modern

nan literature and class discussion, in German, of its subject natter.

r Northey

3 hours weekly

ny

Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or 1x) study of chord progression and harmonization of melodies, ith particular attention to smooth voice leading and feeling or tonality. The vocabulary includes all triads and seventh chords nd their inversions in major and minor keys. Elementary modula- ons are studied.

2 hours weekly, second semester

Co-requisite: Solfège 2) Modulation by common chords; the mple chromatically altered chords including neighbor dominant ad diminished sevenths, augmented and Neapolitan sixths; uti- lation of this material, together with the principles for the eatment of dissonance studied in Counterpoint 2, in the har- onization of chorale and other melodies. Extensive analysis of itable material, especially the great chorale settings of J. S. ch.

2 hours weekly, first semester

odulation through chromatic sevenths, augmented sixths, and eharmonism; appoggiatura chords; diatonic and chromatic ths. Application of melodic dissonance, and especially the ap- ggiatura, to the harmonic style of Haydn, Mozart, and Bee- hoven. Extensive analysis of the works of these composers, and o chromaticism in general, in the works of Schubert, Chopin, agner, Franck, and others. Analytic discussion of the impres- ist harmony of Debussy and Ravel, and the so-called poly- al and atonal styles.

2 hours weekly

INSTRUCTORS

Mr. Cooke
Mr. W. S. Smith
Mr. McKinley
Mrs. Mason

f Music

Th course presents a general survey of the progress of music fr n its primitive beginnings to the complicated tonal structures of he present day, and the analysis, discussion, and illustration of all orms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

W S. Smith

2 hours weekly (one general lecture, one in smaller sections)

A detailed study of selected phases, with more emphasis upon hnical developments than upon biographical material. Sub- ec studied include the history of the fugue, the sonata and the

symphony; the story of the orchestra; the development of ope and the various "isms" from romanticism to atonalism. Lectur reading and reports. During the playing of musical illustrati the scores are simultaneously projected upon a screen before class.

Mr. McKinley — 2 hours wee

Instrument (*See* §§18-23)

Instrumental Classes

String Class — *Wood-Wind Class* — *Brass C*

Fundamentals of the technique of instruments through actual r nipulation. Students are required to keep notes on and to demonstr a clear insight into the mechanics of all instruments in each fam as well as to develop a substantial ability in performance on at le one instrument in each group. The instruction is planned in suc way as to exemplify good class teaching procedures, all import aspects of which are discussed as an integral part of the course.

String Class	Miss Berthold	1 hour wee
Wood-wind Class	Mr. Lenom	1 hour we
Brass Class	Mr. Hassell	1 hour wee

Instrumentation

A study of the instruments of the symphony orchestra and banc regards their characteristic timbres, registers, and technical p bilities, together with the principles and practice of scoring ho phonic and polyphonic music, for orchestra in the first semester, band in the second semester. A further detailed study of the aco cal and mechanical bases of the techniques of these instrumen made, stressing in the first semester the stringed and percussior struments, in the second, the wood and brass instruments. Thro this study the student gains an insight into the problems of the former as well as an intimate knowledge of the method of tone duction and of the system of fingering in all families of instrum studied.

Mr. Findlay — 2 hours we

Interpretation of Four Centuries of Pianoforte Music

This course, which is open to the general public, offers a surve the representative pianoforte music from the early classics thr the present day. Mr. Webster will himself perform and illustra large repertoire of the literature, affording comparative exar of various principles of interpretation, with discussion of their tive values. The application of musical fundamentals to the techr performance will be stressed, as well as the essential relations the interpreter to the composer. (§28i)

Mr. Webster — 1½ hours w

Toward diploma:—
Grammar; constant drill in pronunciation, dictation. Reading of modern Italian short stories and plays.
Mr. Soresina 2 hours weekly

Toward degree:—
Elementary course. Italian grammar and translation. Dictation and reading practical phonetics; twice a week, exercises in pronunciation based on reading aloud.
Soresina 3 hours weekly

Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life, and customs of the Italian people.
Soresina 3 hours weekly

Translation from English to Italian. Study of Italian phrasing and idioms. Conversation. Writing of an Italian composition. General view of Italian culture.
Soresina 3 hours weekly

ord Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others; elementary modulation; resolution of chromatic and discordant combinations.
McKinley
Mason
Cooke 1 hour weekly

e (*See* French, German, Italian)
ee §§18-21)

the Grade School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children with detailed study of the principles and devices of proven worth in current use, together with detailed study of the more important music series for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with the course occasional visits to various nearby schools are arranged, that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon

excellence in teaching or upon significant trends in music educatic
are discussed in their relation to the work of the course.

Mr. Morgan — 2 hours week

Music in the Secondary School

The first semester is devoted to a study of the earlier seconda
level: i.e., intermediate or junior high school; the second, to the upp
secondary level, or senior high school. The course is designed to pr
pare the student to deal in a practical way with the problems arisir
from various musical activities of each level. Emphasis is given to pr
cedure and the selection of suitable material for the various types
work desirable in the modern secondary school, including chor
and other vocal ensemble, orchestra, band, and other instrument
ensemble, theory and history courses, operetta preparation and pr
duction. As in the course *Music in the Grade School,* visits to obser
teaching and written reports are required.

Mr. Findlay — 2 hours weel

Musical Criticism

While designed for those who wish to enter the field of music
journalism, this course is adapted to the needs of those who w
merely to obtain a deeper insight into musical aesthetics. The fi
few lessons are devoted to a discussion of critical problems. La
the students are required to submit reviews of current concerts
discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course (see page

Musical Form

Prerequisite: Theory. An advanced course in the structure of co
positions in the larger forms by various composers, both chamb
music and orchestral. The works are studied from many standpoir
both detailed and general, including phrase structure, tonal balan
rhythmic devices, dynamic line and general formal problems. Qu
tets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours wee

Musicianship Classes for Children

Following the trend of modern musical education for childr
classes in musicianship are provided under the instruction of a me
ber of the Faculty. The work of these classes is designed to prep
the young student for subsequent entrance into the regular cou
offered by the Conservatory. The course includes: training the p
to comprehend and instantly to feel rhythmical values; teaching
pupil to hear what he sees, as an assistance in memorizing; train
the pupil to read and to acquire ability in harmonization at
keyboard; helping the pupil to understand and to express the m
he is playing, and so to form a discriminating taste in music. [S

Miss Robards — 1 hour we

Class

n this class arias, scenes, and complete rôles of standard operas
he Italian, French, German, and English repertoire, in their original
guage, will be studied with emphasis both upon strict adherence to
sical values and excellence of diction, and upon thorough training
dramatic action. The work of the class will be carried out upon
rofessional basis, to the end that students pursuing it will receive
technical foundation, so far as is possible, which is necessary to
subsequent acquisition of practical experience.

he work of the class will be under the supervision of the Director
the Conservatory, with such assistance as may be required. It
include rehearsal of arias, scenes and acts of operas with the
servatory Orchestra, leading to complete performance in Jordan
— which has a stage especially designed and adapted to this
ose. 2 to 4 hours weekly

tra

The Conservatory Orchestra

e New England Conservatory Orchestra of eighty-five members
s an average of six to eight concerts each year, in addition to
ent radio broadcasts, in which members of the Faculty and ad-
ed students of pianoforte, violin, voice, and organ, appear as
sts. The Orchestra, which is conducted by the Director, is con-
ed as follows: Sixteen first violins, fourteen second violins, ten
s, ten violoncellos, six contrabasses, three flutes, two oboes, one
sh horn, two clarinets, bass clarinet, two bassoons, contra-bas-
four horns, four trumpets, three trombones, bass tuba, two
, tympani, and all percussion instruments. Other instruments are
d as required.

addition to the programs prepared for concert performances,
of which are broadcast by radio, a large number of standard
ures, symphonies, and miscellaneous works are read or re-
ed. Many recordings are made of works as they are being
d by the orchestra in concert, rehearsal, or broadcast, and are of
able benefit to the members as they later have opportunity to
these recordings.

irector, assisted by the Dean of the Faculty. 6 hours weekly

Orchestral Class

orchestra, with the instrumentation of the classic period,
g training preparatory or supplementary to the Conserva-
Orchestra. The repertoire is drawn largely from the classics but
es some later works, especially those for small orchestra. The
thus offers training in orchestral routine and an opportunity
come acquainted with the works of those masters who have
for the orchestra of small and medium size. This class is
valuable adjunct to the class in Conducting 3, whose students
quired to attend the rehearsals where they are given oppor-
to conduct works in which they are sufficiently well prepared.
ndlay 2 hours weekly

Orchestra Reading

This class is designed to cover in the course of a year a lar number of representative works from the orchestral literature of periods. The works chosen vary from year to year. They are studi briefly, working out difficult passages, deciding on definite typ of bowing and phrasing, so that the student gains a sufficient fami arity with the work to know its problems and be able to solve the

2 hours week

Mr. Porter

Organ Class

A survey of organ literature from the sixteenth century to the pr ent day, with particular reference to the selection of suitable m terial for church and recital work. An historical study of the tonal c sign of the organ, and of the problems of registration. A general c cussion of style and interpretation.

1 hour wee

Mr. McKinley

Physics

Vibration and Wave Motion. The nature and characteristics sound. The physical principles of vibrating strings, air columns, a other sources of musical sound. The mechanism of hearing. T theory and construction of musical scales. The acoustics of buildin The principles of modern electrical methods of detecting, tra mitting, recording, and reproducing sound. Electrical production sound and electrical musical instruments.

Lectures, 2 hours wee

Mr. Roberts

Laboratory assistant — Supervised laboratory work, 2 hours wee

Pianoforte Class

A survey of pianoforte literature, primarily for undergradua Problems of interpretation are discussed as they relate themselves a wide variety of styles, and many illustrations are given at piano. This course is open to students taking a minimum of points of other subjects (in which the major may be included) and all full course students, both Diploma and Degree.

1 hour wee

Mr. Webster

Pianoforte Normal

1. During two hours each week, student teachers take full charge the pianoforte instruction of school children between the a of eight and fifteen years. A general meeting takes place hour weekly at which a plan of work for the week is laid general questions of pedagogy are considered, and the res of the past week discussed and criticised. Student teachers given opportunities to conduct a general class, which meets once a week. The following subjects are taught:—

 Musical Appreciation, in which the form, phrasing and general structure of musical compositions are explained.

gether with the musical content; *Solfège,* including notation, ear-training, sight-singing and memorizing, rhythm, intervals, and scale and chord formation; *Rhythmic drill,* in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given ech week.

. Henry Goodrich, Supervisor — 4 hours weekly
ss Robards, ss Williams } Assistants

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Henry Goodrich, Supervisor — 4 hours weekly
s Robards, s Williams } Assistants

corte Sight-Playing

his course is planned to enable a student to read with accuracy an musical understanding. Extreme accuracy is demanded in hm. These students are taken through a considerable repertoire f nusic for pianoforte alone and for two pianos, and are given nu erous guides to the technique of sight-playing.

Gibson, Smith — 2 hours weekly

ctie Teaching

his course is for School Music majors. Teaching, under regular hol conditions, of classes of children from primary to secondary hol age in various musical activities, including singing, playing, ing, and, at the secondary level, the study of theory and history f usic. This work is under the general supervision of the head of he department, who is assisted by the Director of Music Education e public schools of the neighboring City of Newton and the ers of his staff. Attendance is required on a weekly discussion d designed to organize and otherwise crystallize the results of he eaching experience. Student-teachers are required to teach a nnum of sixty clock hours each semester.

Findlay and Mr. Morgan — Weekly teaching assignments
Class 1 hour weekly with Mr. Findlay

cip s and Problems of Education

nd 2. Education is considered as the well adjusted and orderly evelopment of the human individual in relation to the social roups in which he lives. Careful consideration is given to the

psychological principles and social implications of education, well as to the teaching arts, and the personal and social functio of the teacher.

2 hours wee

Mr. Trueblood

3. The integration of the principles of education previously studi with a philosophy of human values in musical education, as the apply to the chief problems of group work. The problems administration found in the work of supervision. Problems organization of instrumental work. The groundwork of practi testing for musical ability and accomplishment.

1 hour wee

Mr. Findlay

Psychology for Teachers

1. and 2. This course is intended to acquaint the student with chief facts and principles discovered by modern scientific psych ogy regarding the mental nature of human beings, as these fa and principles relate to the problems of teaching. Among topics considered are: individual differences; intelligence; p sonality; motives; emotions; learning; memory; psychology the teaching arts; applications of psychology to personal social problems; educational and vocational guidance.

2 hours wee

Mr. Trueblood

3. A course specially designed to integrate the findings of p chology as studied in *Psychology for Teachers* 1 *and* 2, with work of the methods courses: *Music in the Grade School* *Music in the Secondary School*. Emphasis is placed upon the p chological bases of good procedure in music teaching, the foldment of musical personality through group work, and educative values of music in school life.

1 hour we

Mr. Findlay

Radio Technique

A practical study of the development and structure of mo broadcasting, with special emphasis on program building, prepa for auditions, and microphone technique.

Recordings will be made of each individual, and of groups. trips to broadcasting studios and transmitters.

1 hour w

Mr. Pearson

Rhythm Class

A class designed to develop the rhythmic sense through exper ing the feeling of rhythm in physical motion. This is based to extent upon the principles of Dalcroze eurythmics. The stude taught to reproduce rhythmic patterns with muscular accurac feel cross-rhythms, crescendo, accent, relaxation, contraction, a express in motion the characteristic feeling of melodic phrases.

1 hour w

ology

A thorough study of the groundwork of social relations. Community nsciousness and the adjustment of the individual to society. Group havior. Social organization and control. Special philosophies and orm. Consideration of social problems of today in the light of ory, psychology, and biology. Survey of the social sciences, es- ially government and economics. Personality illustrated in biogra- . Function of the fine arts as cultural expression. Integration in dern education.

exts: E. S. Bogardus, *Sociology*
W. Wallis and M. Willey, *Readings in Sociology*

Trueblood 3 hours a week

ège

Prerequisite: Passing of test in fundamentals of music (§1d) This course is divided into two main divisions: (1) sight-singing; 2) ear-training. The sight-singing and ear-training are conducted n such a way as to parallel the work in *Counterpoint* 1 and *Harmony* 1. Melodic dictation in one and two parts. A study of hythmic formulas and their accurate realization in singing and in ractical instrumental performance, together with their notation. he alto and tenor clefs. The second semester leads to the recog- ition of the simpler chords and their inversions, and the ability o take from dictation melodic lines of some complexity. Ear- raining records are provided. Great stress is placed on the prac- ical application of the skill acquired, both in rhythmical precision nd auditory perception, to the problems of instrumental sight- eading.

2 hours weekly

class especially designed for those unable to pass the test in ndamentals of music (§1d). This class covers these required ndamentals, and prepares the student to enter Solfège 2 at e beginning of the following year. (§28i).

3 hours weekly

continuation of Solfège 1 or 1x, paralleling the work in Count- point 2 and Harmony 2. More advanced dictation and ear- aining, as well as more complicated sight-singing, including ansposition by clef and otherwise, preparatory to score reading.

2 hours weekly

eportment

ining in preparation for public appearance, not only as per- r but as speaker. An important aim of this course is the de- pment of an easy, effective manner in social relationships — to e student to impress others of his true worth.

ilbert 1 hour weekly, one semester

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studie in this class, including works by Dittersdorf, Haydn, Mozart, Beetho ven, Brahms, Schumann, Schubert, Debussy, Ravel and contempora composers. Works for larger combinations: quintets, sextets, octet etc. are also studied. The problems of intonation in quartet are dis cussed and demonstrated. The technique of bowing and of effectiv fingering is discussed in connection with the actual literature.

1 hour weekl

Mr. Fourel

String Training

A class devoted to the study of technique of orchestral bowin and fingering for stringed instruments. Drilling in the executio of a variety of bowings as they occur in the string literature. Th class is designed to build up a technical equipment which will mak the student capable of playing with precision, and of carrying ou his rôle in an orchestra intelligently. The literature covered include Handel's *Concerti Grossi,* Bach's *Brandenberg Concertos,* string par from Haydn, Mozart, Beethoven, Brahms and Schumann symphonie and a large repertory of string literature, including present da works.

2 hours week

Theory

Prerequisites: Harmony I and Counterpoint I.

This course summarizes the knowledge necessary to every teache and professional musician. It enables the student to analyze intel gently the form of the music which he plays and teaches, and pr vides the necessary foundation in whatever field he may afterwar enter, whether of teaching or of artistic performance. It is al indispensable to those who intend to study composition. Acoustic Analysis of the shorter forms. Description and illustration of orchestr instruments. The sonata form and the analysis of Beethoven's pian forte sonatas and of Bach's Well-Tempered Clavichord.

2 hours a we

Mr. W. S. Smith

Theory A

This course is planned to give a wide perspective of the vario forms into which musical composition flows. A study of the short forms as well as sonata form, including the analysis of many of t preludes and fugues of Bach's Well Tempered Clavichord, and Pia Sonatas by Beethoven.

1 hour wee

Mr. W. S. Smith

Vocal Normal

1. During the first few weeks, lectures, quizzes, demonstrations a given, which prepare the students for the teaching which

begin after these preparatory ten weeks. The class will meet for three hours a week during this time. After that there will be weekly lectures, regarding vocal physiology, theory of voice and vocal method; actual practice in teaching, under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms; and teacher's meetings, which take place every week after mid-year.

3-4 hours weekly

ractical experience in teaching as in Vocal Normal I, under upervision, frequent teacher's meetings, at which a selected class f not more than three pupils are criticised and example lessons iven, thus affording the students an opportunity to become miliar with different voice conditions, and to hear the judg- ent of the supervisor on the work done.

3-4 hours weekly

strument Training

A intensive, systematic training in the art of orchestral playing, the emphasis on correct breathing, phrasing, methods of attack, ythmic precision and balance. The work is based on representative ork taken from the standard repertory, both classic and con- mporary. The course is designed to prepare the student to under- his rôle in the performance of music varied in character, and ing a variety of demands on the performer. Much emphasis is on proper balance between instruments, both of the same and between brass and woodwind instruments, in order to ob- particular blendings and colors, and in order to make clear ntiation in the case of contrapuntal music. This class meets time to time with the string training class to perform works have been prepared independently.

enom

2 hours weekly

d Class (*See* Instrumental Class)

id Ensemble

, quartets and quintets are rehearsed and performed in class articular attention to phrasing, balance, precision of attack, ythmic exactitude. The experience of playing this type of er music, without a conductor, is of extreme value in de- g a reliable type of orchestral player, and it also calls to the on of the student a wealth of literature, both classic and , which he may enjoy during his professional career.

hom

2 hours weekly

DRAMATIC SCHOOL

Clayton D. Gilbert, *Supervisor*

Frank Rossi, *Assistant in Production*

In this department students are trained for the professional, dr matic, and operatic stage. Public performances, complete wi scenery and costumes, are given from time to time in Jordan Ha During the second half year public dramatic recitals are given weel in Recital Hall, at which plays and pantomimes and songs in costur are presented.

Pantomime and Gesture

Principles and history of Pantomime, history and scientific study Gesture, life studies, plays done in pantomime. Stage business a technique, costumes. In class, one hour wee

Stage Technique

Special class for those wishing to learn directing and staging operettas, pageants, and plays.

Dramatic Action (Acting)

Principles of acting, pantomime, gesture, impersonation; study classical, standard, and modern drama. Special classes in Sha spearean Plays, Old English Comedy, and Public Speaking.

Lyric Action (Action in Opera)

Gesture, individual and ensemble; pantomime, operatic roles, sta business and technique, costumes.

Note. In connection with the classes in Pantomime and in Ly and Dramatic Action, practical instruction, with opportunity observation, is given in scenic and costume design, properties; stage lighting effects, and make-up; and in Little Theater Sta craft.

Dramatic Interpretation of Shakespeare and Old English Comedies

The study of the plays will be given from a dramatic standpo Special scenes will be given from time to time at the Friday drama recitals. Plays which will be studied are: Merchant of Venice, M beth, Othello, As You Like It, School for Scandal, and She Sto to Conquer.

History of the American Drama

A comprehensive study of the American drama and stage fr 1752 to the modern drama. The course will be divided into f sections.

Part 1. From the earliest times until the Revolutionary War.
Part 2. From the Revolutionary War until the Civil War.
Part 3. From the Civil War until the World War.
Part 4. Since the World War.

Selections from plays of the different periods will be read in c and scenes given at Friday Recitals.

History of the Theater

Study of the theater from the early Greek period to the p

Stagecraft

Scenic design, properties, stage lighting, sound effects, etc

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

tn I

Entrance Requirements

Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English
Mathematics
Latin or modern foreign languages
History
Science

An official transcript of record must be filed in the office of the Dean of Students upon entrance to the Conservatory.

The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean of Students not later than September 5th.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

assing of a test in fundamentals of music is required. This test overs general elementary knowledge of scales, key signatures, otation, names of intervals, meter, and general rudimentary rminology. In addition to this, it examines the candidate's ility to sing simple solfège exercises in treble or bass clefs, and recognize two-note intervals and short melodic patterns within e range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year. (§28i)

e. Majors in Composition and Instrumentation must have complete the equivalent of Solfège 1, Counterpoint 1, and Harmony 1 and give proof of ability in the major field.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only (§28e). These examinations will be given at the beginning of the academic year, and only to registered students. Students wishing to take these examinations must apply to the Dean of Students by September 5th, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Dean of the Faculty.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be examined in solfège, sight-playing, and keyboard harmony at each of these examinations.

d. Under §§18-21, *Instrumental Requirements,* will be found specific information regarding the repertoire necessary for entrance to the Junior year, and for graduation.

e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean of Students at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

n 4

Requirements for Admission to the Junior Year

Completion, with not more than one condition (§24b-d) of the supplementary subjects listed for the First year.

Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

n 5

Requirements for Admission to the Senior Year

Completion, with not more than one condition (§24b-d) of the supplementary subjects listed for the First and Second years.

Passing of the Senior Examination, a demonstrative examination n the major, which takes place toward the end of the Junior year.

Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of his repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

6

Requirements for Graduation

atisfactory completion of all prescribed supplementary subjects.

assing of the Final Examination, a demonstrative examination in ne major, which takes place shortly before the close of the enior year.

Candidates with instrumental majors must have studied the entire rescribed repertoire, of which they must be prepared to perform x pieces, preferably no two by the same composer, not offered t the Senior examination. A creditable performance of any of hese works, either at a public concert of advanced students, in students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be rescribed which must be performed by the candidate after two eeks' study without the aid of the instructor.

or Composition majors, the following must be submitted to the ean of the Faculty on or before May 1st:

A motet in three or more parts to Latin words.

A madrigal in four or more parts to English words.

A two-part invention.

A four-voice fugue for pianoforte, organ, wind or stringed instruments.

5. A work in one movement for pianoforte alone or with oth instruments, or for quartet or quintet of stringed or wi instruments, which shall show a grasp of constructive pri ciples in the more extended forms.
6. An arrangement for full orchestra of an assigned selection.

e. For Instrumentation majors, the required work must be likewi submitted to the Dean of the Faculty on or before May 1st.

Note: In addition to the requirements for Composition majors §6d 1-4, special work in arranging for a vari- ety of instrumental combinations is required, de- pending to a certain extent upon the particular field for which the student is being prepared.

f. Special Requirements for Violin and other Orchestral Majors.
 1. All advanced students may be required to play in the Co servatory Orchestra or the Orchestral Class.
 2. Advanced violin, viola, and violoncello students may be quired to attend Ensemble class for one or more years addition to credit requirements.
 3. Wind instrument players may be required to attend the Wi Instrument Class one or more years in addition to the requi ment for credit.

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equi lent, with a major in the field in which the candidate desires Advanced Diploma.
b. Recommendation of the instructor in the major field.
c. Passing of a demonstrative examination before an examin committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study at the Conservato
b. An artistic and authoritative public performance with orches and, in the case of instrumentalists, in ensemble.
c. Presentation of a complete recital, not later than the seco Saturday in May.
d. Completion of such additional work in supplementary stud as the Director may prescribe.
e. Completion of the special requirements prescribed for e course (c in §§18-21).
f. Passing of a demonstrative examination, conducted by the Di tor, the Dean of the Faculty, and at least three other memb of the Faculty.

n 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§8a, d, e, f.

b. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

THE COLLEGIATE DEPARTMENT

Wallace Goodrich, Mus. Doc., Director
Quincy Porter, A.B., Mus. B., Dean of the Faculty

THE FACULTY COUNCIL

THE DIRECTOR
THE DEAN OF THE FACULTY } *ex officio*
THE DEAN OF STUDENTS
CLIFTON J. FURNESS, A.M.
FRANCIS FINDLAY
HOWARD GODING
HARRISON KELLER
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

Section 10

The Faculty Council is empowered to make all decisions relati to the Collegiate Department of the Conservatory.

Courses leading to the degree BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. The completion of a standard four-year high school cours the requirements of which are listed herewith. This course mu include 15 units with certificate grades, each unit representi one fourth of a full year's curriculum in a secondary school, follows:

Subject	Number Units
English	3
Mathematics	2
Latin, or modern foreign languages	3
History	1
Science	1
Additional from above group	1
Elective (2 units of music permitted)	4
	15

b. Presentation of an official transcript of record, together with application for admission to the Degree Course. (Applicat forms are obtainable at the office of the Dean of Students.) Th papers must be presented at the office of the Dean of Stude at least two weeks before the beginning of the academic ye

c. Passing of the examination in fundamentals of music (§Id).

d. Except in Composition and School Music Courses, the complet of the equivalent of the First year in the Conservatory Diplo Course in the major instrument (§§18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

a. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

f. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

tic 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given proves subsequently inadequate, the student will be required to take additional work to make up this inadequacy.

The regulations of §2 apply also to the Degree courses.

Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous yea
years, with not more than one condition (§24b-d).

b. Passing of a demonstrative examination before the Fa
Council, taking place at the end of each of the first three y
of the course. The Council's decision as to the placemer
each student in the course is based not only on the result o
foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion without conditions of all course requirements.

b. Recommendation of the Faculty Council as a result of the
examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Or
tral Instrument:
 1. Completion of prescribed repertoire.
 2. An individual recital to be given not later than the se
 Saturday in May.
 3. Performance of a solo work or equivalent with the Co
 vatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:
 1. During the Senior year special work will be assigned to re
 a portion of that emphasizing repertoire and solo perform
 required of those majoring in an instrument or voice.
 2. The candidate for this course must submit in writing fo
 approval of the Faculty Council, the subject of his prop
 thesis at the beginning of the Senior year.
 3. The candidate must pursue the course in Bibliography
 Research as part of his major, in addition to the su
 mentary subjects prescribed for the final year. (§28h)
 4. Presentation of a completed thesis for the approval o
 Faculty Council not later than April 1 of the final year.
 completed manuscript must be presented to the Super
 of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)
 1. Instrumental requirements of §§ 18c, 21c.
 2. Requirements of § 9, b, c, d.

d. For majors in Composition.
 In addition to the requirements in § 6d, 1-4, the candi
 must submit to the Dean of the Faculty on or before May
 the following:

1. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
2. A serious work for full orchestra, requiring not less than twelve minutes for performance.
3. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

Courses leading to the degree MASTER OF MUSIC

16

Requirements for Admission

ossession of a Bachelor's Degree from a college or music school f recognized standing. The course leading to this degree must ave been the equivalent of the course prescribed by the New ngland Conservatory for the degree Bachelor of Music, as re- ards:

1. Subjects pursued and degree of advancement.
2. Approximate proportion of musical subjects to academic work.
3. Total number of semester hours.

Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

pplication for admission, to be submitted to the Dean of the Faculty not later than September 1 preceding the academic yar in which the candidate desires to enter the course. Application must be made upon the form provided for the purpose b the Conservatory, and must be accompanied with an official tnscript of college record.

Ce or more comprehensive examinations in musical subjects (ecept applied music) may be required of candidates entering th Conservatory from other schools or colleges. Academic subjets, so far as they conform to Conservatory requirements for th Bachelor's Degree, will be given appropriate credit without exmination.

Ecept in the field of Composition, submission in writing of a pn of study, including the title of thesis, to the Faculty Council. Cmposition majors must submit a plan of study, and a statemnt of their proposed creative work.

e. Examination in applied music by the Faculty Council, who determine whether the entire record warrants the candida admission to the course.
f. Approval by the Faculty Council of the subjects proposed, of the thesis (both title and subject matter), or proposed crea work.

Section 17

Requirements for Graduation

a. **At least one year** of intensive work at the Conservatory.
b. Completion of four full subjects, each giving a minimum of semester hours credit (approved as above §16f), and of a ference Course in the field of the thesis, with a course mark lower than *B* in each subject.
c. Submission of the thesis to the Faculty Council, not later than 1st. The final manuscript must be presented to the Supervis Academic Studies by April 15.
d. Approval of the thesis by the Faculty Council, and the passir an oral examination, given by them.

INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Dip course, or to the Freshman year of the Degree course, a stu must have studied the fundamentals of pianoforte techr (finger exercises, scales, trills, arpeggios), and studies by C or the equivalent; two and three part Inventions, and e selections from the Suites and the Well Tempered Clavic by Bach; movements of sonatas by Mozart, Haydn, and thoven; and compositions of the romantic and modern schools

Note: Special requirements for Junior Examinations or entr to the Freshman year of the Degree course: Candi must be prepared to play in 16th notes all major minor scales, and the chromatic scale, through octaves, hands together, at a tempo: quarter note e 120; all major, minor and augmented arpeggios, three positions, through four octaves, hands togeth a tempo: quarter note equals 96; and three piec the student's choice.

b. Before graduating from the Diploma course, or entering Junior year of the Degree course, the student is require have studied a repertoire averaging eight pieces by comp in each of the following groups:
 1. Bach, Handel, Scarlatti, Rameau, Couperin
 2. Mozart, Haydn, Beethoven
 3. Schubert, Mendelssohn, Schumann, Chopin, Liszt

4. Brahms, César Franck, Debussy, and composers of the modern school

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:

. Bach, Mozart, Beethoven, Haydn.
. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

ULIUS CHALOFF
HARLES F. DENNÉE
URT FISCHER
EORGE A. GIBSON
ARIE A. GILLET
ENRY GOODRICH
ILLIAM HADDON*
NNA S. LOTHIAN
ARGARET MASON
LUCILLE MONAGHAN
MARY L. MOORE
NORINE ROBARDS
JESÚS MARÍA SANROMÁ*
DONALD SMITH
RICHARD E. STEVENS
BEVERIDGE WEBSTER
SUSAN WILLIAMS

ion 19

Organ Majors

The course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; knowledge of the underlying principles of registration, including the adaptation of foreign registrational schemes to American organs; study of the problems involved in the playing of piano and orchestral accompaniments upon the organ; keyboard harmony and improvisation.

At the examination for entrance to the Junior class of the Diploma course, or Freshman year of the Degree course, the student must be prepared to play a selection of the grade of difficulty

On leave of absence 1941-1942.
Member of Faculty Council.

represented by the Prelude and Fugue in C major by J. S. B. (Peters Edition, Book I, No. 1), or the Sonata in C minor (No by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to Junior year of the Degree Course, a repertoire of not less t 20 pieces drawn from two groups, as follows, must have b studied:
 1. Works of J. S. Bach, 10 pieces: including a movemen a Trio Sonata, two or three Chorale Preludes from Pe Edition, Book VI or VII, and the larger Preludes and Fug Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fu counts as two pieces.
 2. 10 pieces, including at least one by each of the follo composers: Rheinberger, César Franck, Widor, Vierne, K Elert, Reger. Individual movements, exclusive of the e slow movements, of sonatas and symphonies each cour one piece.

c. For the Degree or Soloist's Diploma, the candidate must pre additional repertoire of comprehensive scope and variety least equal in amount to that required for the Diploma, inclu complete works representative of the best standards of o literature.

INSTRUCTORS

HOMER HUMPHREY CARL McKIN

RUTH CONNISTON MORIZE

Section 20

Voice Majors

This course is designed to give the student a thorough u standing of the voice and its management; a mastery of brea and breath-control through correct method of vocalization wh an essential element of Italian music; and appreciation of r sentative vocal styles and the ability to perform in a musi manner an extensive repertoire of Italian, French, English and man vocal music.

a. Before admission to the Junior year of the Diploma cours the Freshman year of the Degree course, the student must studied the vocal instrument with attention to breathing, b control, coordinated management of diaphragm and reso chambers. He must give satisfactory evidence of the abil apply the principles of correct tone production, quality management of scales, studies and songs of Handel and classics.

b. For graduation in the Diploma course, and before enterin Junior year of the Degree course, the student must prep minimum of four songs each in Italian, English, French German; arias from standard operas in each of the four tioned languages; a church repertoire of songs and oratori

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The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah,* Mendelssohn's *Elijah,* Bach's *Passion of St. Matthew* or *St. John,* or Haydn's *Creation.*

INSTRUCTORS

WILLIAM L. WHITNEY**

ISABEL FRENCH
PERCY F. HUNT
GLADYS MILLER
JULON Y. ROBISON
ALICE H. STEVENS
MARIE SUNDELIUS
CLEORA WOOD

21

Violin and other Orchestral Instrument Majors

Violin

Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and sixths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

For Graduation from Degree or Soloist's course: Caprices by Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concertos by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokofiev; Symphonie Espagnole by Lalo.

** Member of Faculty Council.

INSTRUCTORS

HARRISON KELLER**

RICHARD BURGIN
PAUL FEDOROVSKY
VAUGHN HAMILTON
EINAR HANSEN
ALFRED KRIPS
VINCENT MARIOTTI
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin cours preparing for solo performance or for membership in a symphon orchestra.

INSTRUCTOR
GEORGES FOUREL

Violoncello

a. Requirements to enter the Junior year of the Diploma cours or the Freshman year of the Degree course: Lee's Method; maj and minor scales in two octaves; Studies by Dotzauer; Technic exercises by Feuillard and Cossmann; Pieces by Schubert, Lull Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Juni year of the Degree course: scales and arpeggi in three and fo octaves; bowing technique by Sevçik-Feuillard; Studies by Do zauer, Grutzmacher, Duport, Popper; Suites for Violoncello alor by J. S. Bach; Concertos by Romberg, Davidoff, Servais, Poppe Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales thirds and sixths and octaves; Studies by Popper, Grützmach and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvorà d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Co cert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA
VIRGINIA STICKN

Contrabass

a. Before entering the Junior year of the Diploma course, or t Freshman year of the Degree course, students must have co pleted the following:

Nanny: *Complete Method;* Scales in major and minor keys one and two octaves; Technique of the fingers and bo scales in thirds and octaves; *32 Studies* by J. E. Sto Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fa taisie Concertante.*

b. Before graduation from the Diploma course, or entrance in the Junior year of the Degree course, the student must ha studied:

Nanny: *24 Studies from Symphonies; Studies from Kreutzer a*

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Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours; Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

efore graduating from the Degree or Soloist's course, the follow-g repertoire must have been studied in addition to the fore-oing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR
GEORGES MOLEUX

Harp

Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Solos by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR
BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present or member of the Boston Symphony Orchestra. For each of struments a careful plan is made for serious and thorough ial study, necessary for the fulfillment of the exacting present-quirements for soloists and orchestral players. Students re-the classes in Wind Instrument Training and Orchestral , and in the Conservatory Orchestra and the Orchestral e practical training necessary to fit them for membership mphony or opera orchestra of the first rank. They also have

the added experience of playing in smaller combinations in classes in Woodwind and Brass Ensemble. Percussion players are gi a thorough training in tympani and in each of the orchestral per sion instruments, including advanced study of vibracussion ins ments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
CLÉMENT LENOM

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
JOHN W. COFFEY

Saxophone
ABDON LAUS

Tympani and Percussion Instruments
LAWRENCE R. WHITE

Band Instruments

Students may study band instruments not included in the wind tion of the orchestra, and may obtain efficient training in the servatory Band, which rehearses weekly under experienced direc

INSTRUCTORS

Cornet and Trumpet
BOWER MURPHY

Trombone, Alto, Baritone, Tuba and Euphonium
STANLEY HASSELL

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivale two years of piano study before graduation, and must be to play simple accompaniments of songs with some flu Degree students must have the equivalent of three years of study, and must be able to accompany songs of medium culty with fluency.

b. *Violin and other Orchestra Instrument majors* must hav equivalent of two years of pianoforte study before gradu

c. *Composition and Instrumentation* majors in the Diploma must have the equivalent of three years of pianoforte stu addition to at least one year on some orchestral instrumen is in addition to the work done in the Instrumental Classes. position majors in the Degree course must have consid proficiency on the piano, and a working knowledge of at two orchestral instruments, each chosen from a different i.e., Strings, Woodwind, Brass, Percussion.

23

School Music Majors

efore entering the Freshman year, students should have an acuaintance with at least two instruments, one of them being ianoforte, constituting the equivalent of at least one year s udy of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

efore graduation the student must have obtained a competence i pianoforte necessary for his future work as a teacher (two ars minimum may be required); a knowledge of ,the voice (at ast one year may be required); and a fair ability on one orcestral instrument (one year may be required); all of this in dition to the work of the Instrumental Classes. The study of e instrument is pursued in private lessons, with a minimum recirement of one half-hour lesson per week throughout the four yar course.

GENERAL INFORMATION

24

Marking System

rks, which are permanently recorded in the office of the Dean o Students, are given a student for each subject at the end of ery semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance

ignifies outstanding ability and achievement
hows superior work
eans satisfactory work and progress — the passing mark
nvolves a condition (see b, c, d below)
enotes a failure (see e below)

ondition (mark of *D*) for the first semester must be removed y the satisfactory completion of the work and re-examination in the first six weeks of the following semester. Students must range for the re-examination at the office of the Dean of dents at least two weeks in advance of its date. (§28f)

te: If the condition is not thus passed off, a mark of *B* for the second semester is required to obtain a passing mark for the year. A lower mark than this means that the entire year's work must be repeated.

ondition for the second semester, if the mark of the first ester is *C* or above, must be removed during the first six eks of the first semester of the following school year; otherwis the second half of the year's work must be repeated.

xaminations will be given only to remove conditions, or in as a student fails to come to the regular examination. (§28f)

e. A mark of *E* for the first semester means that the student m repeat this part of the work. A mark of *E* for the second semes means that the entire year's work must be repeated, unless mark of the first semester was *C* or higher, in which case only work of the second semester need be repeated.

f. Reports of a student's standing will be sent to parents upon quest made to the Dean of Students.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating stude in the Diploma and Degree courses who have done supe work in each of the several fields of their course. Informat regarding the basis upon which Honors are awarded will given upon application to the Dean of Students.

b. *Special Honors* are awarded in any supplementary subject those students who attain the grade of *A* throughout b semesters of the academic year.

c. *Highest Honors* are awarded to the honor student having highest average grade, in the Diploma and Degree courses.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making p ments in installments may be made by consulting with Assistant Treasurer.

b. Students entering classes after the beginning of the seme will be charged for the full semester and must take the neces number of private lessons to make up the work lost.

c. Changes may not be made from one study to another, nor f one instructor to another, without the written consent of Director.

d. If a permanent change of hour for lesson or class is desire student must apply to the Registrar.

e. The Conservatory reserves the right at any time to refus to withdraw the registration of any student whose presence appear detrimental to its interests, and to refuse to renew registration of students who have been habitually delinquen their studies.

f. Prompt attendance at all lessons and classes is required. Cla are usually scheduled to begin at 5 minutes after the hour, to end at 5 minutes before the hour. Private lessons begin end promptly on the hour or half hour.

g. Students may be excused from lessons or classes on accoun illness by notifying the Registrar *before* the hour of the les Excuses received after this time will not be accepted.

Unreasonable absences will be reported to the parent or guardian.

Except in cases of illness continuing two weeks or more, which have been reported to the Registrar at once, lost private lessons must be made up before the end of the semester.

No refunds will be made for late entrance, lost lessons, or withdrawals.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28j) or take the class another year if it is given.

ion 27

Registration

Registration for the academic year opens annually on the Thursday after Labor Day, but may be arranged at any time prior thereto. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for hours changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are open from nine o'clock until five, except Saturday, when they are open from nine until twelve. For information regarding summer instruction, see page 70.

on 28

Tuition and Fees

The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major subject, is $270 per year.

For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $330. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

c. In the School Music Course leading to the degree Bachelo Music, including all prescribed subjects (except instrumental vate lessons) the yearly fee is $420. Students may limit themse to one half-hour lesson per week in their instrumental study, viding there are no deficiencies to make up.

d. The registration fee, payable once during each academic for all Diploma students and for special students is $2.00 Degree students, $5.00. Summer registration fee, $2.00 fo students.

e. The fee for each examination for advanced standing is $3.0C such examinations will be given to unregistered students.

f. The fee for a re-examination, to remove a condition or to up for an examination which the student has failed to at is $3.00.

g. The fee for the Diploma in any course is $10.00, payable before June 10 of the final year; the fee for the Degree is $1 payable on or before the same date.

h. The fee for supplementary subjects included in the regular co of study is standardized at $15.00 per semester hour of c Conference courses are at the same rate.

. The following subjects not included in the regular courses of leading to Diploma or Degree, have special fees per semes follows:

	per sen
Interpretation of Four Centuries of Piano Music....	$ 22.5(
Musicianship Classes for Children	10.0(
Solfège Ix (Special Students)	45.0(
Solfège Ix (Supplementary to regular course students)	15.0

j. The charges for private lessons are as follows:

	per half-hour
Pianoforte	$1.00-$6.0
Organ	1.50- 3.0
Voice	1.50- 5.0
Violin	1.50- 4.0
Violoncello	3.00- 4.0
Other Orchestral Instruments	1.50- 4.5
Composition and Instrumentation	3.00- 4.0
*Supplementary Musical and Academic Subjects	2.00- 4.0
*Supplementary School Music Subjects	3.00

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit.

Rental of Pianofortes: $1.00 per week, plus the cost of moving one way.

Pianoforte and Organ Practice.

	Per single hour	Six hours weekly, per semester
Upright pianofortes	10c	$10.00
Grand pianofortes	25c	$24.00
Practice organs	15c	$15.00
Teaching organs	25c & 35c	$24.00 and $35.00

SCHOLARSHIPS AND PRIZES

Following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords. Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April twentieth, upon the prescribed application form.

CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Emery and Edward R. Warren, in memory of the late Carl Baermann of the faculty. *In Pianoforte.*

LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

LORENCE E. BROWN SCHOLARSHIP. The gift of the late President and Board of Trustees, George W. Brown, Esq., in memory of his daughter. *Violoncello* $250

ARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under such conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta Crabtree, providing four scholarships.

CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

CIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been made for scholarships, open to entering students as well as to those already registered in the Conservatory.

ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund about eleven thousand dollars, a bequest to the Thursday Morning Club Boston under the will of the late Fanny T. French, in memory of her mother. the request of the Trustees of said fund the Conservatory has accepted t trust, the income of which is available for graduate students of the Conse vatory pursuing post-graduate work, or students in the upper classes of t Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Go Fund of five thousand dollars, a bequest under the will of the late Edna De Proctor, to be given to students coming from the State of New Hampshi to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundr dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousa dollars, the gift of Walter H. Langshaw, Esq., a former member of the Boa of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousa dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Ham shire, to be used for the aid of deserving students from the state of Ne Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morriso The income of three thousand dollars will be used to educate specially gifte needy children; precedence to be given to lineal descendants of Char Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousa dollars under the will of the late Emma F. Munroe, to be used to help nee and promising students of violoncello and voice.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest the late Blanche B. Parker, for the educational assistance of one or mo women students of voice.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest ten thousand dollars under the will of the late Clara Kathleen Rogers, for mo than twenty years a member of the Conservatory faculty, to which princip amount the sum of five thousand dollars has been added by gift of her hu band, the late Henry Munroe Rogers, Esq., the total income to be devoted the education of one or more vocal students who show distinct promise success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Mun Rogers, Esq. The income of five thousand dollars may be applied to schola ships in any division of the Conservatory, or may be loaned to students und specified conditions.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income a bequest of fifteen thousand dollars under the will of the late Albert Whitin, available to one or more pupils of the Conservatory who have sho the greatest proficiency in the study of the violin, to be used for the gene

pose of their education at the Conservatory, including tuition fees and maintenance.

EBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

OUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lyon Southwick. May be awarded each year to any worthy American student.

MASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

ENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

FRATERNITY AND SORORITY SCHOLARSHIPS

e for a member of the respective Chapter:

SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.
ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.
PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.
KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, honorary member of Alpha Chapter.
APPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.
ELSON CLUB SCHOLARSHIP.
ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

red by Philip R. Allen, Esq., President of the Board of Trustees, for the dent Year 1941-42:

1. One hundred dollars for the best Overture or other serious work for orchestra.
2. Seventy-five dollars for the best piece of chamber music, with or without pianoforte.
3. Fifty dollars for the best group of pianoforte pieces, or for a single pianoforte composition of extended length.
4. Fifty dollars for the best group of three songs with pianoforte accompaniment; or composition for chorus, with or without accompaniment.

student in any department of the Conservatory who shall have been registered in the Conservatory since October 1, 1941, will be eligible to enter the competition.

positions offered will be received at the Dean's Office not later than April

scripts must be legible and in ink.

The Judges will be appointed by the Director and the Dean of the Faculty.

Detailed information regarding conditions of the competition, which must be consulted by all competitors, will be furnished upon application to the office of the Dean of Students.

STUDENTS' RESIDENCE

All women students who do not live at home shall live in quarters approved by the Dean of Students.

Those wishing to secure reservations will do well to make early application. All such applications should be made to the Conservatory.

DORMITORY FOR MEN STUDENTS

The Conservatory dormitories on Hemenway St., Boston, owned and operated by the Conservatory, under the direction of Mr. and Mrs. F. A. Bagnall, provide dormitory rooms for 70 men students of the Conservatory, who do not live at home. Such students are expected to live in these dormitories, or in other quarters approved by the Dean's office.

Applications should be addressed to Gardiner Hall, 133 Hemenway St., Boston. Rooms will be shown by appointment throughout the summer.

Room rent is payable in advance, either by the week or by the month.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for piano forte, organ, voice, works on theoretical musical subjects, etc., will find it

terest to send their orders to the Music Store. All text-books and works
rence used in Conservatory courses or recommended in this catalogue may
ained through the Music Store. Appointments for the making of record-
y be made here. Address all orders to the New England Conservatory
tore, Huntington Avenue, Boston, Massachusetts.

SUMMER SESSION

mer Session offers students opportunity to pursue intensive work in ap-
d theoretical musical subjects, as well as academic subjects, throughout a
f six weeks, beginning during the last week of June, and ending early in
It is possible during this period to earn credit for a semester's work in
four subjects, a total of eight semester hours of credit being the maxi-
owable during one session. Credit for work thus accomplished is perma-
ecorded, and is available for transfer to other institutions. It will be
toward requirements for the Diploma or Degree courses at the Con-
, provided the student has fulfilled the entrance requirements or has
been admitted to the course.

on to the instruction which is offered in all branches of applied music,
sible to carry on work in musical theoretical subjects as well, including
int, harmony, theory, musical form, instrumentation and composition,
in various of the subjects offered in the School Music course. While the
courses offered may vary from year to year, these usually include
omposition and literature, psychology, fine arts, languages, European
rican history, bibliography and research. Other musical and academic
nay be added if the demand warrants. Instruction is given by members
nservatory faculty and others. Special conferences are a feature of the
session, with opportunity for general discussion, especially of teaching
and material. All facilities of the Conservatory building, including the
ractice organs, the recording equipment, and the Library, are available.
garding enrollment, registration, tuition rates and special announce-
be sent upon request directed to

The New England Conservatory of Music Summer School

Huntington Avenue

Boston, Massachusetts

OTHER SUMMER INSTRUCTION

to the work of the Summer Session, special students in pianoforte,
n or other instruments, or in supplementary musical or academic sub-
dramatic and lyric action, may register for private lessons during the
ny part of the period between the close of the academic year in
he opening of the succeeding academic year in September. Further
will be given upon application.

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This catalogue contains detailed information as outlined above. Each student held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1942 - 1943

September	10	Registration opens
	11-16	Examinations for Advanced Standing a for Admission to the Conservato Diploma Course
	14-15	Examination of new candidates for a mission to Degree Courses
	17	Academic Year begins
	23	Last day of registration for all candida for Diploma or Degree in 1943, application to Dean's Office
	25	Candidates for string section of Conse atory Orchestra report
	26	Recital classes begin
	29	Organization of Orchestra
October	3	First Saturday Recital
	8-13	Examinations for admission to the Jun Class, Conservatory Diploma Cours
November	5	First Thursday Recital
	26	Thanksgiving Day. Holiday
December	4	Annual Meeting of the Board of Trust
Dec. 24—Jan.	1	(inclusive) Christmas Vacation
January	18-27	Midyear Examinations
February	3	Last day for recommendation of ca dates for Soloist's Diplomas or Deg for rehearsal with orchestra
	4	Second Semester begins
	22	Washington's Birthday. Holiday

pril	4-11	(inclusive) Spring Vacation
	26	Last day for receipt of applications for scholarships for Academic Year 1943-44
ay	1	Last day for recommendations for rehearsal with Orchestra
	11-12	Examinations in Normal Department
	15	Last date for recitals by candidates for Advanced Diplomas or Degrees
	25-31	Final Examinations in supplementary subjects for Senior Diploma and Degree students
	26-31	Senior Examinations, Conservatory Diploma Course
	27	Last Thursday Recital
y 27—June	2	Final Examinations, Seniors in School Music Degree Course
y	29	Last Saturday Recital
	31	Observance of MEMORIAL DAY. Holiday
e	3-9	Final Demonstrative Examinations, Senior Diploma and Degree Students
	9-15	Final examinations in supplementary subjects for all students not in graduating class
	10	Promotional Examinations, Degree Course
	18	Senior Class Concert
	21	Annual Meeting and Reunion of Alumni Association
	22	Commencement Day
	23	Academic Year ends
tember	16	Academic Year 1943-1944 begins

THE BOARD OF TRUSTEES

1942*

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For one year
Representing the Alumni Association
Mrs. Charles L. Overlander

* Term of office expiring at the Annual Meeting in the calendar year indic

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475 *Commonwealth Avenue*

Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

WALLACE GOODRICH, Mus. D. (Northwestern Univ.), *Director Emeritus.*

Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Co position, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Form conductor of choral societies and Boston Opera Company. Church organ and writer and translator of works on organ and church music. Appointed Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-19 Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honne (France).*

QUINCY PORTER, A.B., Mus. B. (Yale), *Director; Composition.*

Composition with Horatio Parker and David Stanley Smith, Yale; Vinc d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *N York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggenh fellowships 1929-31. Played viola in de Ribaupierre Quartet and Maurice Hewitt. Member of faculty Cleveland Institute of Music and Va College. Director of Yaddo. Member of committee for American M Center. Guest conductor with Cleveland and New York Philharmo orchestras; many performances of compositions here and abroad. Mem of Executive Committee of Music Teachers National Association.

GEORGE A. GIBSON, *Dean of Students. Pianoforte, Sight-playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Rich E. Stevens, *Boston.*

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1

HILDEGARDE BERTHOLD, *Instrumental Class (strings), Division of Sc Music.*

Studied violoncello in Boston and Berlin, violoncello and theoretical subj in Leipzig. Member of American String Quartet. Concert performer, instructor in stringed instruments in public and private schools in Bo and vicinity.

RICHARD BURGIN, *Violin.*

Graduate Imperial Conservatory, *Petrograd.* Violin, Lotto, *Warsaw;* Joac *Berlin;* Auer, *Petrograd.* Concertmaster in Helsingfors, Finland. Solo rec and appearances with leading orchestras in Russia, Sweden, Norway, Denmark. Concertmaster and Assistant Conductor Boston Symphony Or tra. First violinist of Burgin String Quartet.

JULIUS L. CHALOFF, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Ignaz Friedman, *Be* Composition and Conducting, Hugo Kaun, *Berlin.* Winner of first M & Hamlin Prize. Berlin debut with Blüthner Orchestra. Composer, co pianist and editor.

IN W. COFFEY, *Trombone, Brass Ensemble.*

Studied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, Belgiorno, and Gerhard; also with Mario Falcone in New York and Raichmann in Boston; recently Head of Brass Department of Baldwin Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 playing under Toscanini in Buenos Aires; member of Boston Symphony Orchestra 1941-42.

NCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.*

Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

E DA COSTA, Mus. B. (N. E. C.), *Solfège.*

Solfège, Francis Findlay and Clément Lenom; pianoforte, George Proctor and Antoinette Szumowska. Lecturer on solfège; pianoforte recitals in New England cities. Former president and supreme councilman Alpha Chapter Sinfonia.

HARLES (FREDERICK) DENNÉE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

LER C. FAUST, *Organ Tuning.*

Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emery and others. Church organist, teacher, and author of text-books on pianoforte and organ tuning and construction.

AL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

RANCIS FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music and Solfège.*

N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick, Chenom, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Killinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 1935, Salzburg Mozarteum Academie. Orchestral musician, sometime with Boston Symphony Orchestra. Sometime Assistant Director of Music, Boston Public Schools. Conductor of choral and orchestral concerts in various parts of the country. Lecturer and writer on music and education. Member, Board of Directors, Music Educators National Conference.

JR FISCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, Certificat études secondaires 1er. Cycle (Caen Un
France), *Viola and Quartet-playing.*
First prize in viola, Paris Conservatory; violin, Touche and Hayot; vi
Laforge and Vieux; quartet and ensemble, Chevillard. Military service v
French army in World War, *Croix de guerre.* Member of Boston Symph
Orchestra, and of the Boston String Quartet.

ISABEL FRENCH, *Voice.*
Studied voice with Povla Frijsh, Florence Page Kimball, and Paul Reim
New York; violin with César Thomson, *Brussels,* Ten Have, *Paris,* Mau
Sons, *London,* and C. M. Loeffler, *Boston.* Vocal recitals in New Y
Boston, and elsewhere.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Superv*
of Academic Studies; English and other academic subjects.
Pianoforte, Katherine Ruth Heyman and others. Lecturer and writer
music, biography, literature, and bibliography.

CLAYTON D. GILBERT, *Supervisor of Dramatic School.*
Studied with H. L. Southwick, George Riddle, *Boston;* Franklin Sargent
David Bispham, *New York;* Felix Morris and Louise Jewell Manning H
London; Antoine Nayoe and Félicia Mallet, *Paris;* and others. Dram
coach for various organizations. Lecturer in University Extension and c
courses; long stage experience.

FERNAND GILLET, *Oboe.*
First Prize, Paris Conservatory. Oboe, Georges Gillet. First medal of solf
Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lam
eux, Concerts Koussevitzky and Concerts Straram, *Paris.* Toured as cor
artist in many European cities. Since 1925 solo oboe Boston Sympl
Orchestra. Founder of the Decem chamber music group. *Officier d'Acad*
and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte*
Graduate N. E. C. Pianoforte, George Proctor, and subsequently in I

HOWARD GODING, *Pianoforte.*
Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason
Hamlin Prize. Concert and recital appearances throughout the country,
in chamber music and as soloist with the Boston Symphony and other p
inent orchestras.

BORIS GOLDOWSKY, *Supervisor of Opera School.*
Graduated with high honors Liszt Academy of Music, *Budapest.* Pianot
Leonid Kreutzer, Arthur Schnabel, *Berlin;* Ernst Dohnanyi, *Budapest;*
position, Leo Weiner, *Budapest.* Early concert tours and appearances
orchestra in Europe. Since coming to this country has occupied positio
operatic direction in Philadelphia and Cleveland; Musical Director of C
School, Berkshire Music Center. Lectures and pianoforte recitals.

NRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.*

Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

NNA GRAF, *German language, diction and literature.*

Voice, Max Klein, Vienna Conservatory; pianoforte, Franz Langer; theory, Zemlinsky, *Prague.* Wide acquaintance with German Lieder and repertoire. Graduate Töchter Bildungs Institut, *Weimar.* Important executive, secretarial and management positions in Vienna.

LLIAM HADDON, Mus. M. (N. E. C.), *Pianoforte.*

Graduate with honors Royal Academy of Music, *Stockholm.* Composer of works for orchestra and chorus, and instrumental compositions.

JGHN HAMILTON, *Violin.*

Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* Former member of Boston Symphony Orchestra.

AR HANSEN, *Violin.*

Graduate Hamburg Conservatory of Music. Studied with Max Fiedler, Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Concertmaster of symphony orchestras in Hamburg, Bremen, and Dresden. Many appearances in solo and quartet in European and South American countries. Present member of Boston Symphony Orchestra.

TNLEY HASSELL, Mus.B. (N.E.C.), *Trombone, Alto, Baritone, Euphonium, Tuba. Conductor Conservatory Band.*

Trombone, Gallo; trumpet, Findlay; contrabass, Kunze. Conducting, Findlay, *Boston;* Paumgartner, Walter, Weingartner, *Salzburg.* Founder and conductor of the Converse Club (Chamber Orchestra). Conductor Peoples Choral Union. President of Iota Chapter, Pi Kappa Lambda.

HARD HOWLAND, A.B. (Brown), A.M. (Harvard), *Fine Arts.*

Charles Eliot Norton Fellowship for study at American School of Classical Studies at *Athens,* 1933-34; other fellowships for excavation at *Athens,* 1934-38. Lecturer for Boston Museum of Fine Arts, Instructor in Department of Fine Arts in Wellesley College.

CIER HUMPHREY, *Organ, Harmony.*

Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, American Guild of Organists.

EY F. HUNT, *Voice.*

Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

HARRISON KELLER, *Violin.*

Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Antc Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances this country; founded former Boston String Quartet 1925, and leads th present quartet of the same name. In World War, commissioned lieutenar leader of band 301st U. S. Field Artillery.

ALFRED KRIPS, *Violin.*

Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestr present member Boston Symphony Orchestra and Boston String Quartet.

GEORGES LAURENT, *Flute, Woodwind Ensemble.*

First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Former first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légic d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flu Boston Symphony Orchestra. Musical Director Flute Players Club.

ABDON LAUS, *Saxophone.*

First Prize in Bassoon, Paris Conservatory. Studied with Morel, Bourdra Lavignac, and Letellier, *Paris.* Former member of leading Paris orchestr *Chevalier d'Académie* and *Officier d'Instruction Publique (France).* Found and conductor of Boston Saxophone Orchestra, and other organizatio Member Boston Symphony Orchestra since 1918.

ERNST LEVY, *Pianoforte, solfège.*

Pianoforte, Hans Huber, Egon Petri, Basle Conservatory, *Switzerland;* Rac Pugno, *Paris.* Composition, Friedrich Klose and others, *Basle;* musicolo and philosophy, University of Basle. Professor pianoforte, Basle Conservator gave many recitals in Europe. Founded and conducted for eight years t Choeur Philharmonique de Paris. His compositions include nine symphoni other orchestral and choral works, chamber music and songs.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* a Percy Grainger, *New York.* Solo performances in concert and with chestra, and lectures.

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trump with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechi Lamoureux, and Touche in Paris; first cornet, Société des Concerts Conservatoire de Paris. Miséricorde Order from Serbia during World W *Officier d'Académie, Officier de l'Instruction Publique (France).* First trump Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Pa* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Geor Caussade, *Paris.*

RL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Organ, Harmony, Counterpoint, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

ADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

ORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie* (*France*).

ILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934.

RY L. MOORE, *Pianoforte.*

Graduate N. E. C. Pianoforte. F. A. Porter, Carl Stasny, Carl Baermann, *Boston;* Arthur Friedheim, *New York.*

VER MURPHY, *Trumpet and Cornet.*

Graduate N. E. C. Trumpet, Louis Kloepfel.

N DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

Y NEWMAN, *Supervisor of the School of Popular Music*

Violin, Felix Winternitz; harmony and composition, Nicholas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940.

MOND ORR, *Violin.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

HRLES PEARSON, *Voice, Supervisor Vocal Normal Course, Radio Technique.*

Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

CARL PEIRCE, *Violin.*

Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conductor of choruses, choirs and glee clubs. Public appearances in concert.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930), under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

W. JUDSON RAND, Jr., A.B. (Bard College, Columbia Univ.), *Organ.*

Pianoforte, Gertrude Bonime, *New York;* organ, Hugh Porter, Institute of Musical Art, *New York.* Organist Christ Church, *Cambridge;* many organ recitals. Choral conductor; in charge of music at Belmont Day School.

C. ROLAND REASONER, *Violin.*

Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y. Univ.) *Practice Teaching* (*School Music Division*).

Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania. Director of Music Education in Newton, Massachusetts, since 1941.

SIMONE RIVIÈRE (Baccalauréat and Licence, Univ. de Bordeaux, France) *French language, diction, and literature.*

Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

NORINE ROBARDS, Mus. B. (N. E. C.), *Pianoforte, and Assistant in Pianoforte Normal Course.*

Pianoforte, Clayton Johns.

DONALD S. SMITH, *Pianoforte and Pianoforte Sight-playing.*

Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Music History.*

Graduate Faelten Pianoforte School, *Boston.* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript; now music editor Boston Post.

CARLO BRUNO SORESINA, Doctor of Science (Univ. of Turin), *Italian.*

Teacher of Italian at University Extension Courses, Harvard University. Lecturer and teacher in colleges of this country. Veteran of World War.

ALICE H. STEVENS, *Voice.*

Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad V. Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*

Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with Boston Symphony Orchestra.

VIRGINIA STICKNEY, *Violoncello.*

Graduate N. E. C. Violoncello, Joseph Adamowski.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*

Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N.E.C.), *European and American History.*

Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

EVERETT TITCOMB, *History of Church Music and Choir-training.*

Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

CHARLES K. TRUEBLOOD, S.B. (Haverford), A.M. and Ph.D (Harvard), *Psychology and Education.*

Assistant Professor of Psychology at Brown University 1931-35. Lecturer and consultant; now engaged in post-doctoral work in Psychology at Harvard.

WILLEM A. VALKENIER, *French Horn.*

French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

EVERIDGE WEBSTER, *Pianoforte.*

Pianoforte, Isidor Philipp, *Conservatoire de Paris;* awarded first prize in pianoforte, the only American to have achieved this honor. Later a member of the jury. Appearances in recital in Europe and as guest artist with the major orchestras; American debut with the New York Philharmonic Orchestra; soloist with the Boston Symphony Orchestra under Koussevitzky; also with the Philadelphia, Chicago, Cleveland, St. Louis and Pittsburgh Symphony Orchestras.

AWRENCE WHITE, Mus. B. (N. E. C.), *Tympani and Percussion Instruments.*

Tympani and Percussion, Frank V. Russell and Carl Ludwig; Pianoforte, Richard E. Stevens. Brown prize for orchestral composition, 1923. Member of Boston Symphony Orchestra since 1928; marimba soloist and recitalist Boston "Pops" Orchestra and elsewhere.

ALICE E. WHITEHOUSE, *Solfége.*

Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Boston* Has been active as teacher, lecturer, and music critic, and in church wor

WILLIAM L. WHITNEY, *Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhause *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Bosto* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prou *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert ar oratorio singer in England, Italy, Germany and United States. Organize and managed school for vocalists and pianists in Boston, with branches Florence and Paris, with distinguished faculty. Has taught at Royal Norm and Wimbledon Colleges, *London.*

LETA FULTON WHITNEY, B.S.

(Russell Sage College), Mus.B. (N.E.C.) *School Music and Practice Teachin* Graduate Emma Willard Conservatory, *Troy.* Voice, Nobbeo, *Troy;* Trin *Florence;* William Whitney, *Boston.*

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. *Summer sessions.* Soloist with orchestra.

CLEORA WOOD, *Voice.*

Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *Londo* Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;* a Dr. Herbert Graf, now of New York; coached with Hans Opperheim (Moz opera); Claire Croiza (French songs); Elena Gerhardt (German Liede *Leipzig;* and others. Principal soprano roles at Opéra Comique, *Pa* 1932-33; concerts in France, Italy, Belgium, England, and Holland. Appe ances with Boston Symphony Orchestra under Koussevitzky and Burgin.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. F violoncellist Conservatory and Koussevitzky's Orchestras in Paris. N member Boston Symphony Orchestra. Member of Zighera Quartet in P present member Boston String Quartet. Outstanding player of the Viola Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Phi and Riera; harp, Tournier; chamber music, Chevillard and Capet. Mem of Conservatory Orchestra in Paris. Now first harpist of Boston Symph Orchestra. Concert tours in Europe and America.

COURSES OF STUDY

The courses of study at the New England Conservatory of Music re carefully planned to meet a great variety of demands for spe-ialized musical education. Each maintains a consistent balance be-ween the major interest and those subjects which contribute directly r indirectly to the broadening of musicianship.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and ffort to instrumental or vocal study, the Diploma courses provide the ost essential supplementary musical studies, with a minimum of the cademic, to furnish the preparation necessary for his particular areer. Qualified students may complete one of these courses in hree years.

A solid grounding is provided in musical theory, but this training constantly linked with its application to the practical side of music. ntensive work in ear-training, rhythm, and sight-singing is given in e solfège classes, which parallel the work in counterpoint and armony during the first two years, so that the student may be nabled to hear what he writes, and to develop a practical, not erely a theoretical sense of rhythm and musical phrasing. The udy of sixteenth century counterpoint, based on the works of e masters themselves, is made the first basis for an understand-ig of the structural side of music. A study of harmony follows, nplified by the principles already acquired, and clarified by almost i mediate reference to the works of the past. In the more advanced armony 3, and the class in Theory, further application is made d the procedures which have been studied in detail to the great erature of music: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and her matters important to the musician are also dealt with. The ourse in the History of Music offers a survey of the entire field of usic, generously illustrated by recordings.

Special supplementary work is planned according to the major fld. For pianists there are classes in sight-playing and ensemble-aying, and the pianoforte class in which a large repertoire of the erature is presented and discussed from the particular standpoint d the student-pianist. Piano students are also provided actual ex-rience in the Pianoforte Normal course in the supervised teaching d young pupils. — For organists there are special courses in choir-thining which include the study of the history of church music. The ass in keyboard harmony, the organ class in which students meet tgether to discuss general problems and to seek further into the erature of the instrument, and the course in choral conducting are a of practical value in training for future positions.—For singers tere are language courses especially adapted to their needs, and in addition the student is given supervised training in the difficult

art of vocal teaching. Students may avail themselves of the course in operatic singing and acting.—Performers on orchestral instruments are provided with a new, intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. There is also the String Training class which deals in a concentrated way with the particular problems of the string group in the orchestra. For wood wind instrument players there is extensive training in chamber music with and without pianoforte; and for the brass instruments, training in small groups in the Brass Instrument class. All orchestral players become acquainted with a large section of the literature through the orchestral reading class, and are given opportunity to perform many works, both classic and modern, in public and over the radio in the Conservatory Orchestra.

Students of composition and instrumentation are given more advanced theoretical work, but their major work is done in private lessons, as in the case of instrumental majors. More advanced work is also done in conducting and instrumentation, and the students are given opportunities in the composition class and elsewhere to hear the works which they have composed or arranged.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

ADVANCED DIPLOMAS

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias. The Advanced Diploma courses offer students who have particular talents as soloists or ensemble-players opportunity to concentrate still further on their instrumental work. One requirement is the presentation of a complete public recital.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one. At the Conservatory the degree courses may be completed by qualified students in four years. These courses meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the

degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Counterpoint 3, based on the previous study of tonal harmony, leads to the writing of fugues. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this subject particularly as it relates itself to Music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses, being very similar to those demanded for the Soloist's Diploma, including the public solo recital. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may also major in Ensemble-playing. Students may be admitted to a major in research, substituting the writing of a thesis for a portion of their instrumental work during the senior year.

A special course is planned for Composition majors, including more advanced work in this field, in addition to the increased academic requirements. As in the Diploma course, the larger proportion of the major work, including the study of instrumentation, is done in private lessons, since it is only in this way that true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the

various branches of music in public grade or high school — ar included in this course. The actual teaching experience in publi schools in the vicinity of Boston further prepares the student to b ready on graduation for the duties of a school position. In additio to the many courses on musical subjects and the applied music, ther are the 44 semester hours of academic work (English, 12; Histor Government, Sociology, 12; Physics, 6; Psychology, 2; Fine Arts, Language, 6); and the 24 hours of professional subjects (Principle and Problems of Education, 6; Music in the Grade Schools an Secondary Schools, 8; Psychology, 4; Practice Teaching, 6) require by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students wh possess the equivalent of the New England Conservatory Bachelor degree, and who are able to meet the requirements, including serious piece of research and other supplementary subjects whic are planned so as to contribute to the carrying out of the main wor This work may be done in a number of different fields, but must b concentrated very closely on musical subjects.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity take advantage of any of the many branches of musical instructio by pursuing one or more of the subjects offered. Students with pr fessional ambitions may wish to concentrate in a particular fiel without necessarily following a complete course leading to a diplom or degree. Others who are already engaged in a professional care may wish to obtain new ideas which will strengthen their abilities musicianship. Amateurs who derive pleasure from music as an avoc tion may increase their capacity as performers, and become mo widely acquainted with the literature they most enjoy. Beginners of ages may obtain the type of instruction which will help them achieve their ambitions, in whatever direction they may lie: wheth in performance, arranging or composition, or by so increasing th knowledge of music as to obtain more pleasure therefrom as listene The large faculty of the Conservatory provides a wide variety particularized instruction which will fit all demands. Many subje which are pursued in classes are of interest to outsiders, and m be attended by anyone who may profit from them. Special studer are not subject to the scholastic requirements for entrance prescrib for full-course pupils. The Director and the Dean of Students a always glad to furnish advice to all special students, and to info them of the various courses which may be of interest and value them. All special students are eligible to all the general advanta and privileges of the Conservatory.

Special students may arrange through the Registrar to take many or as few private lessons in any subject as they may desi No less than a semester of class instruction may be registered f however.

All students of the Conservatory who are qualified, whether special r full course students, are welcome without additional fee to membership in the Conservatory Orchestra, the Orchestral Class, the onservatory Chorus and Band; to appear in Student recitals and to rofit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the usical art. The privilege of making excellent recordings at a very w charge, which is given to all students registered at the Conservtory, has proven of great value to many. Full course students are quired to make a phonograph recording twice a year, which makes valuable record of their progress.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory o Music are listed on the following pages, with references to section nbers which provide specific information in the 'Sections for Reference' (pages 49-69).

he supplementary subjects (that is, all but the major) are descbed in the alphabetically arranged section under the heading Escription of Subjects' (pages 28-45).

ubjects with the same title which are numbered progressively m t be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the Dscription of Subjects'.

n a following the number of semester hours credit indicates that th class meets during the first semester only; a **b** indicates second semester only. When no letter is added, the class meets through both semesters.

CONSERVATORY DIPLOMA COURSES

PIANOFORTE §§ 1a-d, 2-5, 6a-c, g, 18, 24-28

First Year		Second Year (Junior)		Third Year (Senior)	
Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Pianoforte Sight Playing	4	Ensemble-playing	2
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Normal 2	4
Stage Deportment	1	English Literature Lectures	2	Pianoforte Class	2
	26		26		26

ORGAN §§ 1a-d, 2-5, 6a-c, g, 19, 24-28

Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Choir Training 1	4	Choir Training 2	4
History of Music 1	4	Conducting 1	2	Keyboard Harmony	2
Stage Deportment	1	English Literature Lectures	2	Organ Class	2
		Organ Class	2		
	26		26		26

VOICE §§ 1a-d, 2-5, 6a-c, g, 20, 22a, 24-28

Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	German	6
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	English Fundamentals	4
			4	Vocal Normal 2	4

Counterpoint 1	2a	Harmony 2	2a	Harmony 3	4
Harmony 1	2b	Counterpoint 2	2b	Theory	4
English Fundamentals	4	History of Music 1	4	Fine Arts Lectures	2
String Training* / Conducting 1††‡	2	Ensemble-Playing*† / English Literature Lectures‡	2	Ensemble Playing* / Instrumental Class / String Class††‡	2
Orchestra Reading	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2
Stage Deportment	1	Orchestra Reading	2	Conducting 1* or 3††‡	2
		Orchestra	0	Orchestra Reading	2
	26		26	Orchestra	0
					26

*for String Majors

† for Woodwind Majors

‡ for Brass Instrument Majors

COMPOSITION or INSTRUMENTATION §§ 1, 2, 3e, 4a, 5a, 6a, d, e, 22c, 24-28

Two Instruments	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Harmony 2	2a	Conducting 2	2	Musical Form	4
Counterpoint 2	2b	Theory	4	*Instrumentation	4
English Fundamentals	4	Instrumental Class	6	*Composition Class	2
History of Music 1	4	English Literature Lectures	2	Fine Arts Lectures	2
Conducting 1	2			Conducting 3	2
	26		26		26

*For Instrumentation Majors, Physics, 6 semester hours credit, is substituted for the class in Instrumentation and the Composition Class.

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in	PIANOFORTE	§7, 8, 18, 24-28	VIOLIN or other SOLO ORCHESTRAL INSTRUMENT	§§7, 8, 21, 22b, 24-28
	ORGAN	§7, 8, 19, 24-28		
	VOICE	§7, 8, 20, 22a, 24-28		
DIPLOMA in ENSEMBLE PLAYING		§7, 9, 24-28		

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§ 10, 11a-d, g, h, 12-14, 15a-c, e, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
Pianoforte Sight Playing	4	History of Music 1	4	Physics	6	Ensemble-playing	2
English Composition and Speech	6	Theory	4	Ensemble-playing	2	Language	6
Keyboard Harmony	2	Fine Arts	6	Pianoforte Class	2		
Stage Deportment	1						
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, e, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training 2	4	Language	6
		History of Music 1	4	Physics	6	Organ Class	2

Solfège 1	4	Solfège 2	4	Choir Training 2	4	Italian Class	2
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	English Literature	6
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	German	6	Opera Class	6
Italian	6	History of Music 1	4	Opera Class	4	Chorus	0
French Diction	2	French	6	Chorus	0		
	30		30		30		30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, e, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	Physics	6	English Literature	6
String Training* / Instrumental Class†‡	2	History of Music 1	4	Ensemble-Playing* / Woodwind Ensemble† / Brass Ensemble‡	2	String Quartet* / Conducting 3†‡	2
Conducting 1	2	Ensemble-Playing*† / Elective‡	2	Orchestra Reading	2	Orchestra	0
Orchestra Reading	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2	Orchestra	0		
Stage Deportment	1	Orchestra Reading	2				
	30		30		30		30

*for String Majors †for Woodwind Majors ‡for Brass Instrument Majors

Continued on the next page

Courses Leading to the Degree

BACHELOR OF MUSIC

COMPOSITION §§ 10, 11a,b,e,g, 12-14, 15d, 22c, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 3	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	English Literature	6
English Composition and Speech	6	Fine Arts	6	Physics	6	Language	6
History of Music 1	4	Instrumental Class	2	Composition Class	2	Composition Class	2
Instrumental Class	2	Conducting 2	2	Instrumental Class	2	Elective	2
Conducting 1	2						
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Harmony 2	2a	Sociology	6	Conducting 3	2
Harmony 1	2b	Counterpoint 2	2b	Psychology for Teachers 3	2	Theory A	2
English Composition and Speech	6	Psychology for Teachers 1 & 2	4	Principles and Problems of Education 1 & 2	4	English Literature	6
Fine Arts	6	Conducting 1	2	Conducting 2	2	Principles and Problems of Education 3	2
Instrumental Class:		European History	3a	Music in the Elementary Schools	4	Instrumentation	4
String Class	2	American History and Government	3b	Music in the Sec-		Physics	6
Brass Class	2	Language	6			Choral Class	0
History of Music 1	4	Instrumental Class:					
Choral Class	0						

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Musical History
Musical Theory
Composition
Music Education
} §§16, 17, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

bliography and Research
cal Worship
ference Courses
gh Seminar
terpretation of Four Centuries of Pianoforte Music
usical Criticism
usicianship Classes for Children
dio Technique

SCHOOL OF OPERA

Advanced and preparatory classes in repertoire, dramatics, diction, coaching and conducting; stage direction (see page 46).

SCHOOL OF THE DRAMA

Dramatic action; pantomime and gesture; interpretation and history of the Theatre; stagecraft (see page 47).

SCHOOL OF POPULAR MUSIC

Specialized professional instruction in the various orchestral instruments and pianoforte; arranging, group performance, problems of the microphone (see page 48).

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, social, economic, and industrial developmen Background of Colonial period. American Revolution as a democra experiment. History of the Constitution and mastery of its principl Physical expansion and beginning of cultural expression. The Ci War, the Gilded Age, Imperialism, the World War and Depressic present problems. Analysis and application of the principles American Government to contemporary conditions.

Texts: Nichols and Nichols, *Growth of American Democracy*
Young, Manning and Arnold, *Government of the Americ People*
W. Mosher, *An Introduction to Representative Citizensh*
C. and M. Beard, *Rise of American Civilization,* vol. 3

Miss Taylor — 3 hours weekly, 2nd semest

Bibliography and Research

This course is required for all students who are writing a thesis research for the Bachelor's or Master's Degree. It may also be tak for graduate credit. The primary purpose of the course is to tra students in the intelligent use of library facilities and to develop ad quate technique in research, with ability to interpret findings intel gently. Technical training in bibliography and the methods and pu poses of modern scholarship are acquired. The course is open students who are not candidates for degrees, upon approval of th instructor. The course will be pursued as a conference course, bearir two points of credit for each semester, and extending through th year. (§28j)

Text: C. Williams and A. Stevenson, *Research Manual*
H. M. Smyser, *Footnotes and Bibliographies; A Style Sheet*

Mr. Furness — Conference Course (see page 3

Brass Class (*See* **Instrumental Class)**

Brass Ensemble

A study of the performance of representative passages for bra instruments in the literature of the orchestra. Exactitude of i tonation, rhythmic precision, proper methods of attack conside ing the role that the player is performing at a particular point the piece, are given stress. The group covers, in the course of tv years, a large section of the literature, both classic and modern. Ea performer has his turn in the various positions in the group, wheth 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchest Reading class in such a way that works that are to be played cor plete are previously studied in the Brass Ensemble class. Works whic are being prepared for public performance by the Conservato Orchestra are also given particular preparation.

Mr. Coffey — 1 hour week

ir Training

A study of the history of the Church from the beginning of the Christian Era to the present day. The origin of the Liturgy; its evolution, and the application of its principles to contemporary use in both Protestant and Catholic churches. The relation of the organ to the service; accompaniment of hymn-tunes and chants, and of simple anthems, motets, and service music. The Choral Service; choral training, and elementary improvisation.

r. Titcomb 2 hours weekly

Choir administration, and the practical training of a choir continued. A critical study of hymnology, comprising mediaeval and modern hymns, and hymn tunes of all schools, and their interpretation. A review of the successive schools of church music, and study and analysis of their characteristics of composition and performance. The principles of conducting; improvisation continued; the accompaniment of plainsong, with both English and Latin text.

r. Titcomb 2 hours weekly

al Worship

A general course of practical training in the singing and direction Gregorian and Polyphonic music. Open to clergy, choirmasters d all others who are interested in Liturgical Music, its history, ministration, and practice in singing and accompaniment.

. Titcomb 1 hour weekly

al Class

The Choral Class meets regularly with the Chorus (see below), but votes an additional two hours weekly to the special study of a le repertoire of Choral Literature and the principles of Choral ining. Students of Conducting 2 are given opportunity for prac- al experience.

. Findlay 2 hours weekly

s The Conservatory Chorus

Through the regular rehearsals of the chorus, strict training is pro- ed in the fundamental principles of choral singing, including ac- acy of reading, clearness of diction, and elasticity of expression. rehearsals are conducted partly without accompaniment. The ertoire studied includes unaccompanied mediaeval and modern rch music; part songs and secular choruses, for women's voices swell as for mixed chorus; also works with orchestral accompani- nt.

Findlay 2 hours weekly

mposition

he chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instru- ntation are made a part of this work, being thought of as an in- insic part of the actual creative work. (§§6d, 15d)

Composition Class

A general consideration of problems of form, style and text with the work of members of the class forming the basis of dis sion. As far as practicable, all chamber music works will be formed for the class; orchestral works of sufficient merit may be formed by the Conservatory Orchestra.

The Director — 1 hour we

Conducting

1. *Manual technique and the musical and psychological problems the conductor.* Time-beating in all forms of measure and in tempi. Analysis of the movements of the hand and stick and development of expressive gesture. Attack, release, phras fermate, etc. The score from the standpoint of the conduc Each student is required to conduct pieces in various styles to demonstrate a practical grasp of the problems involved. St is given to the fundamentals of conducting technique.

 Mr. Findlay — 1 hour we

2. *Special problems of the choral conductor.* The study of the pr lems involved in training the chorus. Procedures for develop excellence in tone quality, blending, intonation and other r utiae. Further study of the conductor's technique with spe reference to the chorus, emphasizing score-reading and inter tation. The psychology of the rehearsal. Students in this co are required to attend all rehearsals of the chorus and to conc or accompany when called upon. Repertoire includes both acc panied and unaccompanied works, most of which are suitable use with the better grade of choral society and school cho Prerequisite, Conducting 1.

 Mr. Findlay — 1 hour we

3. *Special problems of the orchestral conductor.* The special probl arising from the nature of the various instruments and ch Ensemble, balance, score-reading, and interpretation. The chology of the orchestral rehearsal. Students in this course required to attend the rehearsals of the orchestral class anc conduct when called upon. Repertoire includes representa symphonic and concert works, most of which are suitable for with the better grade of amateur and student orchestras. requisite, Conducting 1.

 Mr. Findlay — 1 hour we

Conference Courses

Individual conference privileges with instructors in the acade and school music departments may be arranged. These confere are restricted to students concentrating in research. Candidates the degree Bachelor of Music in Research, and candidates for Master's Degree are required to carry conference courses in the fi of their theses. (§28j) (See also Bibliography)

Mr. Furness, Mr. Findlay, and others

ervatory Band

In recognition of the widespread interest throughout the country the organization of wind bands in schools and commercial organitions, and also in their maintenance upon high standards of inumentation, repertoire, and artistic performance, the Conservary provides a complete wind band under experienced direction. is organization affords efficient training to players of band instruents, and to student conductors.

The instrumentation of the band is as follows: 2 flutes (including ccolo), 2 oboes, 2 E flat clarinets, 10 B flat clarinets, 2 bassoons, o and tenor saxophones, 4 cornets, 6 trumpets, 4 trombones, 2 gel horns, 4 French horns, 1 tenor, 1 baritone, 2 tubas, tympani, snare drums, bass drum and other percussion.

r. Hassell 2 hours weekly

ervatory Chorus (*See* **Chorus**)

ervatory Orchestra (*See* **Orchestra**)

emporary Music

A study of recent tendencies in music, and their relationship to the usic of the past. This course will deal not only with harmonic, but o with some of the melodic, rhythmic, and structural features of entieth century music, European and American.

r. Cooke 2 hours weekly

terpoint

(Co-requisite: Solfège 1 or 1x) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

2 hours weekly, first semester

(Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Solfège 2) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

2 hours weekly, 2nd semester

First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. 2 hours weekly

Mr. McKinley, Mrs. Mason, Mr. Cooke and Mr. W. S. Smith.

English Composition and Speech

The minimum of theory and maximum of practice in writing speaking for direct, purposeful effect. The attainment of a sim clear, convincing style. Study of literary examples of con significant to modern readers as sources of entertainment and direct models for self-expression. Frequent opportunities for indi uals who have talent in writing to develop charm and eloquen Particular study of letter writing, informal talks, public speec and other forms of English that every professional musician will called upon to use effectively. Fundamentals of modern scholarly search. Thorough drill and practice in debating on issues of day. Practical command of written and spoken English for daily ne stressed.

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
W. T. Foster, *Argumentation and Debating*

Mr. Furness 3 hours we

English Fundamentals

A practical survey of the means to read and write English m effectually. Thorough schooling in the mechanics of grammar, pu tuation, and the fundamental psychological and artistic principles writing. Extensive reading, especially in modern literature, for thou and for enjoyment. Brief consideration of the elements in spe that make for successful teaching and convincing platform man Opportunity is given to prepare and deliver original lecture-recitals

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*

Mr. Furness 2 hours we

English Literature

Primarily a survey of English literature set off against backgrou of Oriental and European classics. Fundamental objectives: to re ter the vital significance of abiding thoughts as expressed in va times and countries; and to develop discriminating taste with ability to criticize, analyze, and discuss intelligently. History of technique of literary expression, its progressive evolution, and vari genres. Attention will be focused in the second semester on C temporary Literature, with the purpose of bringing to the studen constructive world out-look suited to the needs of the present. search on individual projects based upon each student's needs interests.

Texts: *Complete works of Shakespeare*
Complete works of Milton
The Bible
D. B. N. Grebanier, S. Thompson, *English Literature its Backgrounds*

Mr. Furness 3 hours we

sh Literature Lectures

A survey of American Literature from its beginning to the present ll be presented briefly through lectures and text assignments. The ctures and books will emphasize the problems that must be faced day. Authors who represent our national culture will be studied, d the political as well as artistic significance of their work will be ought out. Each student will prepare individual reports.

Texts: O. Cargill, *American Literature: A Period Anthology*
H. W. Hintz, B. D. N. Grebanier, *Modern American Vistas*

r. Furness — 1 hour weekly

sh Seminar

This course is conducted with a two-fold purpose: to increase the dent's intimate knowledge of phases of English literature not adeately treated in the average survey course, and to provide opportunity for mature criticism and literary research. The topics instigated will vary from year to year. Subjects of seminars have luded Chaucer, political and philosophical literature, backgrounds fiction in English, contemporary literature, and a detailed study of e plays of Shakespeare. Other suggested topics are: Elizabethan ama exclusive of Shakespeare; Milton's major works and their inence on later writers; English literature in the seventeenth century; e great epics of the world; modern American fiction and poetry. This seminar is primarily for graduate students, and bears credit ward the degree Master of Music. Properly qualified undergradtes may be admitted upon satisfying the instructor as to their alifications. The minimum prerequisite is a knowledge of the genl field of English literature. Courses in English Composition and search are also desirable. All students desiring to enter without h preparation should consult the instructor.

. Furness — Conference Course (see page 30)

able-Playing

The study of the classic and the modern repertoire of chamber sic for pianoforte and stringed or woodwind instruments, including atas and trios, quartets, and works for larger combinations, is a ining and educating influence of inestimable value. Each class mprises six pianoforte students and students of stringed and woodd instruments.

e Director — 1 hour weekly

pean History

ntensive study of the outstanding features of modern civilization, n emphasis upon whatever is most worthwhile in the heritage of d World culture. Political and cultural history of Europe traced efly from the fall of Rome to the fourteenth century. Social and nomic problems from the Renaissance to the present. Principles government as evolved from 1600 to the present. Detailed analysis

of contemporary conditions, stressing the practical values in democracy and individualism.

Texts: *Harvard History I Syllabus*
W. Langsman, *The World Since 1914*
C. Smith, L. Case, *History of Western Civilization*

Miss Taylor — 3 hours weekly, 1st semester

Fine Arts

During the first semester: the art of the Italian Renaissance and its antecedents; emphasis on painting, but including considerations of architecture and sculpture; frequent visits to museums in the vicinity. During the second semester: European and American art from the beginning of the seventeenth century to the present day; special emphasis on contemporary art; visits to museums and occasional field trips.

Mr. Howland — 1 hour lecture weekly
2 hours class periods weekly

Fine Arts Lectures

The lectures only of the Fine Arts Course.

Mr. Howland — 1 hour weekly

French

1. For singers: (Prerequisite: French Diction) Phonetics continued; Elementary grammar and conversation. For non-singers: Elementary grammar, reading and conversation.

Simone Rivière — 3 hours weekly

2. For singers: Phonetics continued; intonation; thorough study of the texts of the songs; intermediate grammar and conversation. For non-singers: Intermediate grammar; reading and conversation.

Simone Rivière — 3 hours weekly

3. For singers: Advanced diction; interpretation. For non-singers: Advanced French; literature, civilization.

Simone Rivière — 3 hours weekly

French Diction (preparatory to **French 1 and 2**)

Study of the sounds of the language: vowels and consonants. Phonetic system applied to the songs of the students.

Simone Rivière — 1 hour weekly

German

1. For singers: Elementary grammar; translation and study of German lieder texts with special attention to pronunciation. For non-singers: German grammar, including translation and dictation reading.

Mrs. Graf — 3 hours weekly

2. Advanced grammar and idiomatic expressions; reading of German classics, including opera texts and lyrical works; modern Ger-

man literature and class discussion, in German, of its subject matter.

Mrs. Graf — 3 hours weekly

Harmony

. (Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or 1x) A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and seventh chords and their inversions in major and minor keys. Elementary modulations are studied. — 2 hours weekly, second semester

. (Co-requisite: Solfège 2) Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach. — 2 hours weekly, first semester

. Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

2 hours weekly

INSTRUCTORS

Mr. Cooke — Mr. McKinley
Mr. W. S. Smith — Mrs. Mason

History of Music

This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

2 A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the

symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrument (*See* §§18-23)

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Miss Berthold	1 hour weekly
Wood-wind Class		1 hour weekly
Brass Class	Mr. Hassell	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay — 2 hours weekly

Interpretation of Four Centuries of Pianoforte Music

This course, which is open to the general public, offers a survey of the representative pianoforte music from the early classics through the present day. Mr. Webster will himself perform and illustrate a large repertoire of the literature, affording comparative examples of various principles of interpretation, with discussion of their relative values. The application of musical fundamentals to the technic of performance will be stressed, as well as the essential relationship of the interpreter to the composer. (§28k)

Mr. Webster — 1½ hours weekly

This course will be omitted in 1942-43.

ian

1. Toward diploma:—
Grammar; constant drill in pronunciation, dictation. Reading of modern Italian short stories and plays.
Mr. Soresina 2 hours weekly

Toward degree:—
Elementary course. Italian grammar and translation. Dictation and reading practical phonetics; twice a week, exercises in pronunciation based on reading aloud.
Mr. Soresina 3 hours weekly

. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life, and customs of the Italian people.
Mr. Soresina 3 hours weekly

. Translation from English to Italian. Study of Italian phrasing and idioms. Conversation. Writing of an Italian composition. General view of Italian culture.
Mr. Soresina 3 hours weekly

Keyboard Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others; elementary modulation; resolution of chromatic and discordant combinations.
Mr. McKinley
Mrs. Mason 1 hour weekly
Mr. Cooke

Language (*See* French, German, Italian)

Major (*See* §§18-21)

Music in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon

excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

Mr. Findlay — 2 hours weekly

Music in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental ensemble, theory and history courses, operetta preparation and production. As in the course *Music in the Elementary School,* visits to observe teaching and written reports are required.

Mr. Findlay — 2 hours weekly

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course (see page 30)

Musical Form

Prerequisite: Theory. An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Musicianship Classes for Children

Following the trend of modern musical education for children, classes in musicianship are provided under the instruction of a member of the Faculty. The work of these classes is designed to prepare the young student for subsequent entrance into the regular courses offered by the Conservatory. The course includes: training the pupil to comprehend and instantly to feel rhythmical values; teaching the pupil to hear what he sees, as an assistance in memorizing; training the pupil to read and to acquire ability in harmonization at the keyboard; helping the pupil to understand and to express the music he is playing, and so to form a discriminating taste in music. (§28)

Miss Robards — 1 hour weekly

Opera Classes (*See* page 46)

The training for singers in the Opera School is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others. (§28k)

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members gives an average of six to eight concerts each year, in addition to frequent radio broadcasts, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists. The Orchestra, which is conducted by the Director, is constituted as follows: Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

In addition to the programs prepared for concert performances, some of which are broadcast by radio, a large number of standard overtures, symphonies, and miscellaneous works are read or rehearsed. Many recordings are made of works as they are being played by the orchestra in concert, rehearsal, or broadcast, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

The Director — 6 hours weekly

Orchestral Class

An orchestra, with the instrumentation of the classic period, offering training preparatory or supplementary to the Conservatory Orchestra. The repertoire is drawn largely from the classics but includes some later works, especially those for small orchestra. The class thus offers training in orchestral routine and an opportunity to become acquainted with the works of those masters who have written for the orchestra of small and medium size. This class is also a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay — 4 hours weekly

Orchestra Reading

This class is designed to cover in the course of a year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and be able to solve them.

2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the pres ent day, with particular reference to the selection of suitable ma terial for church and recital work. An historical study of the tonal de sign of the organ, and of the problems of registration. A general dis cussion of style and interpretation.

Mr. McKinley — 1 hour weekl

Physics

Vibration and Wave Motion. The nature and characteristics c sound. The physical principles of vibrating strings, air columns, an other sources of musical sound. The mechanism of hearing. Th theory and construction of musical scales. The acoustics of building The principles of modern electrical methods of detecting, trans mitting, recording, and reproducing sound. Electrical production c sound and electrical musical instruments.

Lectures, 2 hours weekl

Supervised laboratory work, 2 hours weekl

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduate Problems of interpretation are discussed as they relate themselves t a wide variety of styles, and many illustrations are given at th piano. This course is open to students taking a minimum of 1 points of other subjects (in which the major may be included) and t all full course students, both Diploma and Degree.

Mr. Webster — 1 hour week

Pianoforte Normal

1. During two hours each week, student teachers take full charge c the pianoforte instruction of school children between the ag of eight and fifteen years. A general meeting takes place or hour weekly at which a plan of work for the week is laid ou general questions of pedagogy are considered, and the resul of the past week discussed and criticised. Student teachers a given opportunities to conduct a general class, which meets als once a week. The following subjects are taught:—

 Musical Appreciation, in which the form, phrasing and th general structure of musical compositions are explained, t

gether with the musical content; *Solfège,* including notation, ear-training, sight-singing and memorizing, rhythm, intervals, and scale and chord formation; *Rhythmic drill,* in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Mr. Henry Goodrich, Supervisor — 4 hours weekly
Miss Robards, Assistant

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Mr. Henry Goodrich, Supervisor — 4 hours weekly
Miss Robards, Assistant

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson — 2 hours weekly
Mr. Smith

Practice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, the Supervisor of the Conservatory's Division of School Music and his assistant, Mrs. Whitney. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley — Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

Principles and Problems of Education

1. and 2. Education is considered as the well adjusted and orderly development of the human individual in relation to the social groups in which he lives. Careful consideration is given to the psychological principles and social implications of education, as well as to the teaching arts, and the personal and social functions of the teacher.

Mr. Trueblood — 2 hours weekly

3. The integration of the principles of education previously studied with a philosophy of human values in musical education, as these apply to the chief problems of group work. The problems of administration found in the work of supervision. Problems of organization of instrumental work. The groundwork of practical testing for musical ability and accomplishment.

Mr. Findlay — 1 hour weekly

Psychology for Teachers

1. and 2. This course is intended to acquaint the student with the chief facts and principles discovered by modern scientific psychology regarding the mental nature of human beings, as these facts and principles relate to the problems of teaching. Among the topics considered are: individual differences; intelligence; personality; motives; emotions; learning; memory; psychology of the teaching arts; applications of psychology to personal and social problems; educational and vocational guidance.

Mr. Trueblood — 2 hours weekly

3. A course specially designed to integrate the findings of psychology as studied in *Psychology for Teachers* 1 *and* 2, with the work of the methods courses: *Music in the Elementary School* and *Music in the Secondary School.* Emphasis is placed upon the psychological bases of good procedure in music teaching, the unfoldment of musical personality through group work, and the educative values of music in school life.

Mr. Findlay — 1 hour weekly

Radio Technique

A practical study of the development and structure of modern broadcasting, with special emphasis on program building, preparing for auditions, and microphone technique.

Recordings will be made of each individual, and of groups. Field trips to broadcasting studios and transmitters.

Mr. Pearson — 1 hour weekly

ciology

A thorough study of the groundwork of social relations. Community consciousness and the adjustment of the individual to society. Group behavior. Social organization and control. Special philosophies and reform. Consideration of social problems of today in the light of history, psychology, and biology. Survey of the social sciences, especially government and economics. Personality illustrated in biography. Function of the fine arts as cultural expression. Integration in modern education.

Mr. Trueblood — 3 hours weekly

lfège

1. Prerequisite: Passing of test in fundamentals of music (§1d) This course is divided into two main divisions: (1) sight-singing; (2) ear-training. The sight-singing and ear-training are conducted in such a way as to parallel the work in *Counterpoint* 1 and *Harmony* 1. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing and in practical instrumental performance, together with their notation. The alto and tenor clefs. The second semester leads to the recognition of the simpler chords and their inversions, and the ability to take from dictation melodic lines of some complexity. Ear-training records are provided. Great stress is placed on the practical application of the skill acquired, both in rhythmical precision and auditory perception, to the problems of instrumental sight-reading.

Mr. Levy — 2 hours weekly

A special class for practice in the application of solfège to instrumental training, required in all graduating courses except those in Voice and School Music.

Mr. Levy — 1 hour weekly, one semester

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28k)

Mr. Levy — 3 hours weekly

2. A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading.

Mr. Levy — 2 hours weekly

Stage Deportment

Training in preparation for public appearance, not only as performer but as speaker. An important aim of this course is the development of an easy, effective manner in social relationships — to help the student to impress others of his true worth.

Mr. Gilbert — 1 hour weekly, one semester

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc. are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel — 1 hour weekly

String Training

A class devoted to the study of technique of orchestral bowing and fingering for stringed instruments. Drilling in the execution of a variety of bowings as they occur in the string literature. This class is designed to build up a technical equipment which will make the student capable of playing with precision, and of carrying out his rôle in an orchestra intelligently. The literature covered includes Handel's *Concerti Grossi,* Bach's *Brandenberg Concertos,* string parts from Haydn, Mozart, Beethoven, Brahms and Schumann symphonies, and a large repertory of string literature, including present day works.

Mr. Keller — 1 hour weekly

Theory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours weekly

Theory A

This course is planned to give a wide perspective of the various forms into which musical composition flows. A study of the shorter forms as well as sonata form, including the analysis of many of the preludes and fugues of Bach's Well Tempered Clavichord, and Piano Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour weekly

Vocal Normal

1. During the first few weeks, lectures, quizzes, demonstrations are given, which prepare the students for the teaching which will begin after these preparatory ten weeks. The class will meet for three hours a week during this time. After that there will be weekly lectures, regarding vocal physiology, theory of voice and vocal method; actual practice in teaching, under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms; and teacher's meetings, which take place every week after mid-year.

Mr. Pearson, assisted by Miss Richards — 3-4 hours weekly

2. Practical experience in teaching as in Vocal Normal 1, under supervision, frequent teacher's meetings, at which a selected class of not more than three pupils are criticised and example lessons given, thus affording the students an opportunity to become familiar with different voice conditions, and to hear the judgment of the supervisor on the work done.

Mr. Pearson, assisted by Miss Richards — 3-4 hours weekly

Woodwind Class (*See* Instrumental Class)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Laurent — 1 hour weekly

OPERA SCHOOL

Under the direction of Boris Goldowsky

The aim of the Opera School is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers

1. *Advanced Class of Opera*

 A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

2. *Preparatory Class of Opera*

 Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Training for Operatic Leadership

3. *Coaching and Conducting*

 A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

4. *Stage Direction*

 A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming and make-up.

 Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera School.

Lecture Course

Mr. Goldowsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera School will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public. (§28k)

DRAMATIC SCHOOL

Clayton D. Gilbert, *Supervisor*

In this department students are trained for the professional dramatic stage. Public performances, complete with scenery and costumes, are given from time to time in Jordan Hall. During the second half year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes and songs in costume are presented.

Pantomime and Gesture

Principles and history of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime. Stage business and technique, costumes. In class, one hour weekly

Stage Technique

Special class for those wishing to learn-directing and staging of operettas, pageants, and plays.

Dramatic Action (Acting)

Principles of acting, pantomime, gesture, individual and ensemble; impersonation; study of classical, standard, and modern drama. Special classes in Shakespearean Plays, Old English Comedy, and Public Speaking.

Note. In connection with the classes in Pantomime and in Dramatic Action, practical instruction, with opportunity for observation, is given in scenic and costume design, properties; in stage lighting effects, and make-up; and in Little Theater Stagecraft.

***Dramatic Interpretation of Shakespeare and Old English Comedies**

The study of the plays will be given from a dramatic standpoint. Special scenes will be given from time to time at the Friday dramatic recitals. Plays which will be studied are: Merchant of Venice, Macbeth, Othello, As You Like It, School for Scandal, and She Stoops to Conquer.

***History of the American Drama**

A comprehensive study of the American drama and stage from 1752 to the modern drama. The course will be divided into four sections.

Part 1. From the earliest times until the Revolutionary War.
Part 2. From the Revolutionary War until the Civil War.
Part 3. From the Civil War until the World War.
Part 4. Since the World War.

Selections from plays of the different periods will be read in class and scenes given at Friday Recitals.

***History of the Theater**

Study of the theater from the early Greek period to the present.

***Stagecraft**

Scenic design, properties, stage lighting, sound effects, etc.

*To be given provided the number of registrants is sufficient.

SCHOOL OF POPULAR MUSIC

Ruby Newman, *Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a school of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience, and all under the direction of the supervisor.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

Detailed information will be furnished to all interested upon receipt of a request addressed to the Conservatory.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English
Mathematics
Latin or modern foreign languages
History
Science

b. An official transcript of record must be filed in the office of the Dean of Students upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean of Students before the first day of registration in September.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Passing of a test in fundamentals of music is required. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to sing simple solfège exercises in treble or bass clefs, and to recognize two-note intervals and short melodic patterns within the range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year. (§28k)

e. Majors in Composition and Instrumentation must have completed the equivalent of Solfège 1, Counterpoint 1, and Harmony 1, and give proof of ability in the major field.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only (§28e). These examinations will be given at the beginning of the academic year, and only to registered students. Students wishing to take these examinations must apply to the Dean of Students before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be examined in solfège, sight-playing, and keyboard harmony at each of these examinations.

d. Under §§18-21, *Instrumental Requirements,* will be found special information regarding the repertoire necessary for entrance to the Junior year, and for graduation.

e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean of Students at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one condition (§24b-d) of the supplementary subjects listed for the First year.

b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one condition (§24b-d) of the supplementary subjects listed for the First and Second years.

b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.

c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Satisfactory completion of all prescribed supplementary subjects.

b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.

c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.

d. For Composition majors, the following must be submitted to the Director on or before May 1st:
 1. A motet in three or more parts to Latin words.
 2. A madrigal in four or more parts to English words.
 3. A two-part invention.
 4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.

5. A work in one movement for pianoforte alone or with other instruments, or for quartet or quintet of stringed or wind instruments, which shall show a grasp of constructive principles in the more extended forms.
6. An arrangement for full orchestra of an assigned selection.

e. For Instrumentation majors, the required work must be likewise submitted to the Director on or before May 1st.

Note: In addition to the requirements for Composition majors §6d 1-4, special work in arranging for a variety of instrumental combinations is required, depending to a certain extent upon the particular field for which the student is being prepared.

f. Special Requirements for Violin and other Orchestral Majors.
 1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.
 2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.
 3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

g. All students are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equivalent, with a major in the field in which the candidate desires the Advanced Diploma.
b. Recommendation of the instructor in the major field.
c. Passing of a demonstrative examination before an examining committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study at the Conservatory.
b. An artistic and authoritative public performance with orchestra, and, in the case of instrumentalists, in ensemble.
c. Presentation of a complete recital, not later than the second Saturday in May.
d. Completion of such additional work in supplementary studies as the Director may prescribe.
e. Completion of the special requirements prescribed for each course (c in §§18-21), and of requirement in §6g.

. Passing of a demonstrative examination, conducted by the Director, and at least three other members of the Faculty.

tion 9

Requirements for the Diploma in Ensemble-playing

. The requirements listed above under §§8a, d, e, f.

. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

THE COLLEGIATE DEPARTMENT

QUINCY PORTER, A.B., Mus B., *Director*

THE FACULTY COUNCIL

THE DIRECTOR
THE DEAN OF STUDENTS } *ex officio*
FRANCIS FINDLAY
CLIFTON J. FURNESS, A.M.
HOWARD GODING
HARRISON KELLER
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree
BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. The completion of a standard four-year high school course, the requirements of which are listed herewith. This course must include 15 units with certificate grades, each unit representing one fourth of a full year's curriculum in a secondary school, as follows:

Subject	Number of Units
English	3
Mathematics	2
Latin, or modern foreign languages	3
History	1
Science	1
Additional from above group	1
Elective (2 units of music permitted)	4
	15

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean of Students.) These papers must be presented at the office of the Dean of Students at least two weeks before the beginning of the academic year.

c. Passing of the examination in fundamentals of music (§Id).

d. Except in Composition and School Music Courses, the completion of the equivalent of the First year in the Conservatory Diploma Course in the major instrument (§§18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

). Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

). Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

ion 12

Regulations for Advanced Standing

. Advanced standing will be granted only if approved by the Faculty Council.

). Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

. Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

. The regulations of §2 apply also to the Degree courses.

). Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one condition (§24b-d).

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion without conditions of all course requirements.

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orchestral Instrument:
 1. Completion of prescribed repertoire.
 2. An individual recital to be given not later than the second Saturday in May.
 3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:
 1. During the Senior year special work will be assigned to replace a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.
 2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed thesis at the beginning of the Senior year.
 3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year. (§28j)
 4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)
 1. Instrumental requirements of §§ 18c, 21c.
 2. Requirements of § 9, b, c, d.

d. For majors in Composition.
 In addition to the requirements in § 6d, 1-4, the candidate must submit to the Director on or before May 1st, the following:

1. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
2. A serious work for full orchestra, requiring not less than twelve minutes for performance.
3. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

All students are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

Courses leading to the degree

MASTER OF MUSIC

on 16

Requirements for Admission

Possession of a Bachelor's Degree from a college or music school of recognized standing. The course leading to this degree must have been the equivalent of the course prescribed by the New England Conservatory for the degree Bachelor of Music, as regards:

1. Subjects pursued and degree of advancement.
2. Approximate proportion of musical subjects to academic work.
3. Total number of semester hours.

Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

Application for admission, to be submitted to the Director not later than September 1 preceding the academic year in which the candidate desires to enter the course. Application must be made upon the form provided for the purpose by the Conservatory, and must be accompanied with an official transcript of college record.

One or more comprehensive examinations in musical subjects (except applied music) may be required of candidates entering the Conservatory from other schools or colleges. Academic subjects, so far as they conform to Conservatory requirements for the Bachelor's Degree, will be given appropriate credit without examination.

d. Except in the field of Composition, submission in writing of a plan of study, including the title of thesis, to the Faculty Council. Composition majors must submit a plan of study, and a statement of their proposed creative work.
e. Examination in applied music by the Faculty Council, who will determine whether the entire record warrants the candidate's admission to the course.
f. Approval by the Faculty Council of the subjects proposed, and of the thesis (both title and subject matter), or proposed creative work.

Section 17

Requirements for Masters Degree

a. **At least one year** of intensive work at the Conservatory.
b. Completion of four full subjects, each giving a minimum of four semester hours credit (approved as above §16f), and of a Conference Course in the field of the thesis, with a course mark not lower than *B* in each subject.
c. Submission of the thesis to the Faculty Council, not later than May 1st. The final manuscript must be presented to the Supervisor of Academic Studies by April 15.
d. Approval of the thesis by the Faculty Council, and the passing of an oral examination, given by them.

INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Diploma course, or to the Freshman year of the Degree course, a student must have studied the fundamentals of pianoforte technique (finger exercises, scales, trills, arpeggios), and studies by Czerny or the equivalent; two and three part Inventions, and easier selections from the Suites and the Well Tempered Clavichord by Bach; movements of sonatas by Mozart, Haydn, and Beethoven; and compositions of the romantic and modern schools.

Note: Special requirements for Junior Examinations or entrance to the Freshman year of the Degree course: Candidates must be prepared to play in 16th notes all major and minor scales, and the chromatic scale, through four octaves, hands together, at a tempo: quarter note equals 120; all major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

b. Before graduating from the Diploma course, or entering the Junior year of the Degree course, the student is required to have studied a repertoire averaging eight pieces by composers in each of the following groups:
1. Bach, Handel, Scarlatti, Rameau, Couperin

2. Mozart, Haydn, Beethoven
3. Schubert, Mendelssohn, Schumann, Chopin, Liszt
4. Brahms, César Franck, Debussy, and composers of the modern school.

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:

1. Bach, Mozart, Beethoven, Haydn.
2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
3. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

JULIUS CHALOFF
CHARLES F. DENNÉE
KURT FISCHER
GEORGE A. GIBSON
MARIE A. GILLET
HENRY GOODRICH
WILLIAM HADDON*
ERNST LEVY
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
MARY L. MOORE
NORINE ROBARDS
DONALD SMITH
RICHARD E. STEVENS
BEVERIDGE WEBSTER
SUSAN WILLIAMS

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Organ Majors

This course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; knowledge of the underlying principles of registration, including the adaptation of foreign registrational schemes to American organs; a study of the problems involved in the playing of piano and orchestral accompaniments upon the organ; keyboard harmony and improvisation.

At the examination for entrance to the Junior class of the Diploma course, or Freshman year of the Degree course, the student must be prepared to play a selection of the grade of difficulty

On leave of absence 1942-43.
Member of Faculty Council.

represented by the Prelude and Fugue in C major by J. S. Bac (Peters Edition, Book I, No. 1), or the Sonata in C minor (No. 2 by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to th Junior year of the Degree Course, a repertoire of not less tha 20 pieces drawn from two groups, as follows, must have bee studied:
 1. Works of J. S. Bach, 10 pieces: including a movement c a Trio Sonata, two or three Chorale Preludes from Peter Edition, Book VI or VII, and the larger Preludes and Fugue: Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fugu counts as two pieces.
 2. 10 pieces, including at least one by each of the followin composers: Rheinberger, César Franck, Widor, Vierne, Karg Elert, Reger. Individual movements, exclusive of the easie slow movements, of sonatas and symphonies each count a one piece.

c. For the Degree or Soloist's Diploma, the candidate must presen additional repertoire of comprehensive scope and variety, a least equal in amount to that required for the Diploma, includin complete works representative of the best standards of orga literature.

INSTRUCTORS

HOMER HUMPHREY CARL McKINLEY**

W. JUDSON RAND, JR.

Section 20

Voice Majors

This course is designed to give the student a thorough under standing of the voice and its management; a mastery of breathin and breath-control through correct method of vocalization which i an essential element of Italian music; and appreciation of repre sentative vocal styles and the ability to perform in a musicianl manner an extensive repertoire of Italian, French, English and Ger man vocal music.

a. Before admission to the Junior year of the Diploma course, o the Freshman year of the Degree course, the student must hav studied the vocal instrument with attention to breathing, breath control, coordinated management of diaphragm and resonanc chambers. He must give satisfactory evidence of the ability t apply the principles of correct tone production, quality an management of scales, studies and songs of Handel and earl classics.

b. For graduation in the Diploma course, and before entering th Junior year of the Degree course, the student must prepare minimum of four songs each in Italian, English, French, an German; arias from standard operas in each of the four men tioned languages; a church repertoire of songs and oratorio airs

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The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah,* Mendelssohn's *Elijah,* Bach's *Passion of St. Matthew* or *St. John,* or Haydn's *Creation.*

INSTRUCTORS

WILLIAM L. WHITNEY**

ISABEL FRENCH
PERCY F. HUNT
GLADYS MILLER
CHARLES PEARSON
ALICE H. STEVENS
MARIE SUNDELIUS
CLEORA WOOD

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Violin and other Orchestral Instrument Majors

Violin

Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and tenths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

For graduation from Degree or Soloist's course: Caprices by Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concertos by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokoviev; Symphonie Espagnole by Lalo.

** Member of Faculty Council.

INSTRUCTORS

HARRISON KELLER**

RICHARD BURGIN
PAUL FEDOROVSKY
VAUGHN HAMILTON
EINAR HANSEN
ALFRED KRIPS
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin course preparing for solo performance or for membership in a symphoni orchestra.

INSTRUCTOR

GEORGES FOUREL

Violoncello

a. Requirements to enter the Junior year of the Diploma course or the Freshman year of the Degree course: Lee's Method; majo and minor scales in two octaves; Studies by Dotzauer; Technica exercises by Feuillard and Cossmann; Pieces by Schubert, Lully Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Junio year of the Degree course: scales and arpeggi in three and fou octaves; bowing technique by Sevçik-Feuillard; Studies by Dot zauer, Grützmacher, Duport, Popper; Suites for Violoncello alon by J. S. Bach; Concertos by Romberg, Davidoff, Servais, Popper Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales i thirds and sixths and octaves; Studies by Popper, Grützmache and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvorà d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Con cert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA
VIRGINIA STICKNE

Contrabass

a. Before entering the Junior year of the Diploma course, or th Freshman year of the Degree course, students must have com pleted the following:

Nanny: *Complete Method;* Scales in major and minor keys i one and two octaves; Technique of the fingers and bow scales in thirds and octaves; *32 Studies* by J. E. Stork Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fan taisie Concertante.*

b. Before graduation from the Diploma course, or entrance int the Junior year of the Degree course, the student must hav studied:

Nanny: *24 Studies from Symphonies; Studies from Kreutzer an*

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Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours; Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

Before graduating from the Degree or Soloist's course, the following repertoire must have been studied in addition to the foregoing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR
GEORGES MOLEUX

Harp

Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Suites by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR
BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students receive in the class in Orchestral Reading, and in the Conservatory Orchestra and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They

also have the added experience of playing in smaller combinations in the classes in Woodwind and Brass Ensemble. Percussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
FERNAND GILLET

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
JOHN W. COFFEY

Saxophone
ABDON LAUS

Tympani and Percussion Instruments
LAWRENCE R. WHITE

Band Instruments

Students may study band instruments not included in the wind section of the orchestra, and may obtain efficient training in the Conservatory Band, which rehearses weekly under experienced direction

INSTRUCTORS

Cornet and Trumpet
BOWER MURPHY

Trombone, Alto, Baritone, Tuba and Euphonium
STANLEY HASSELL

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of piano study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of piano study, and must be able to accompany songs of medium difficulty with fluency.

b. *Violin and other Orchestral Instrument majors* must have the equivalent of two years of pianoforte study before graduation.

c. *Composition and Instrumentation* majors in the Diploma course must have the equivalent of three years of pianoforte study, in addition to at least one year on some orchestral instrument. This is in addition to the work done in the Instrumental Classes. Composition majors in the Degree course must have considerable proficiency on the piano, and a working knowledge of at least two orchestral instruments, each chosen from a different group i.e., Strings, Woodwind, Brass, Percussion.

ion 23

School Music Majors

Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

ion 24

Marking System

Marks, which are permanently recorded in the office of the Dean of Students, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance

A signifies outstanding ability and achievement
B shows superior work
C means satisfactory work and progress — the passing mark
D involves a condition (see b, c, d below). This mark will also be given if the work of a semester is incomplete.
E donates a failure (see e below).

A condition (mark of *D*) for the first semester must be removed by the satisfactory completion of the work and re-examination before the end of the sixth week of the following semester. Students must arrange for the re-examination at the office of the Dean of Students at least two weeks in advance of its date. (§28g)

Note: If the condition is not thus passed off, a mark of *B* for the second semester is required to obtain a passing mark for the year. A lower mark than this means that the entire year's work must be repeated.

A condition for the second semester, if the mark of the first semester is *C* or above must be removed before the end of the sixth week of the first semester of the following school year; otherwise the second half of the year's work must be repeated.

Re-examinations will be given only to remove conditions, or in case a student fails to come to the regular examination. Re-examinations, if passed, will be credited with the mark *C*. (§28g)

e. A mark of *E* for the first semester means that the student m repeat this part of the work. A mark of *E* for the second semest means that the entire year's work must be repeated, unless t mark of the first semester was *C* or higher, in which case only t work of the second semester need be repeated.

f. Reports of a student's standing will be sent to parents upon quest made to the Dean of Students.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating stude in the Diploma and Degree courses who have done super work in each of the several fields of their course. Informati regarding the basis upon which Honors are awarded will given upon application to the Dean of Students.

b. *Special Honors* are awarded in any supplementary subject those students who attain the grade of *A* throughout bo semesters of the academic year.

c. *Highest Honors* are awarded to the honor student having t highest average grade, in the Diploma and Degree courses.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making pa ments in installments may be made by consulting the Assista Treasurer.

b. Students entering classes after the beginning of the semes will be charged for the full semester and must take the necessa number of private lessons to make up the work lost.

c. Changes may not be made from one study to another, nor fr one instructor to another, without the written consent of t Director.

d. If a permanent change of hour for lesson or class is desired, student must apply to the Registrar.

e. The Conservatory reserves the right at any time to refuse to withdraw the registration of any student whose presence m appear detrimental to its interests, and to refuse to renew t registration of students who have been habitually delinquent their studies.

f. Prompt attendance at all lessons and classes is required. Class are usually scheduled to begin at 5 minutes after the hour, a to end at 5 minutes before the hour. Private lessons begin a end promptly on the hour or half hour.

g. Students may be excused from lessons or classes on account illness by notifying the Registrar *before* the hour of the lesso Excuses received after this time will not be accepted.

Unreasonable absences will be reported to the parent or guardian.

Except in cases of illness continuing two weeks or more, which have been reported to the Registrar at once, lost private lessons must be made up before the end of the semester.

No refunds will be made for late entrance, lost lessons, or withdrawals.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28l) or take the class another year if it is given.

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Registration

Registration for the academic year opens annually on the Thursdy after Labor Day, but may be arranged at any time prior thereto. hile the year is divided into two semesters, students may register a the beginning of the academic year for the entire year, no registration being necessary for the second semester except for urse changes, etc.

Special students may register for private lessons at any time dur- the year.

Evening lessons are arranged for the benefit of those who cannot e advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are en from nine o'clock until five, except Saturday, when they are en from nine until twelve. For information regarding summer inuction, see page 74.

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Tuition and Fees

The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major field, is $270 per year.

For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $330. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

c. In the School Music Course leading to the degree Bachelor Music, including all prescribed subjects (except instrumental p vate lessons) the yearly fee is $420. Students may limit themsel to one half-hour lesson per week in their instrumental study, p viding there are no deficiencies to make up.

d. The fee for phonograph recordings (see §§6g, 15e), $3.00 p year.

e. The registration fee, payable once during each academic ye for all Diploma students and for special students is $2.00; Degree students, $5.00. Summer registration fee, $2.00 for students.

f. The fee for each examination for advanced standing is $3.00. I such examinations will be given to unregistered students.

g. The fee for a re-examination, to remove a condition or to ma up for an examination which the student has failed to atte is $3.00.

h. The fee for the Diploma in any course is $10.00, payable on before June 10 of the final year; the fee for the Degree is $12.(payable on or before the same date.

i. The fee for each transcript of students record (after the first o is $1.00. There is no charge for the first copy.

j. The fee for supplementary subjects included in the regular cour of study is standardized at $15.00 per semester hour of cred Conference courses are at the same rate.

k. The following subjects not included in the regular courses of stu leading to Diploma or Degree, have special fees per semester follows:

	per semes
Interpretation of Four Centuries of Piano Music....	$ 22.50
Musicianship Classes for Children	10.00
Solfège 1x (Special Students)	45.00
Solfège 1x (Supplementary to regular course students)	15.00
Opera School	
Courses 1, 3 or 4	
For students registered in other courses in the Conservatory	45.00
For all others	60.00
Course 2	
For students registered in other courses in the Conservatory	30.00
For all others	45.00
Lecture course, for other than Conservatory students	15.00

The charges for private lessons are as follows:

	per half-hour lesson
Pianoforte	$1.00-$6.00
Organ	1.50- 3.00
Voice	1.50- 5.00
Violin	1.50- 4.00
Violoncello	3.00- 4.00
Other Orchestral Instruments	1.50- 4.50
Composition and Instrumentation	3.00- 4.00
*Supplementary Musical and Academic Subjects	2.00- 5.00
*Supplementary School Music Subjects	3.00

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit.

Rental of Pianofortes: $1.00 per week, plus the cost of moving one way.

Pianoforte and Organ Practice.

	Per single hour	Six hours weekly, per semester
Upright pianofortes	10c	$10.00
Grand pianofortes	25c	$24.00
Practice organs	15c	$15.00
Teaching organs	25c & 35c	$24.00 and $35.00

SCHOLARSHIPS AND PRIZES

following scholarships are awarded annually to students of the Conservry who fulfill the requirements as to ability and grade of advancement, who are in need of the financial assistance which the scholarship affords. lication for scholarships for the ensuing year, as well as for renewal of scholips already granted, must be made before April twentieth, upon the preed application form.

CARL BAERMANN SCHOLARSHIP. The income of a fund of five ousand dollars raised by a committee represented by Messrs. Alexander einert and Edward R. Warren, in memory of the late Carl Baermann of the culty. *In Pianoforte.*

LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand llars under the will of the late Louise Baker of Boston, to be used for the pport of deserving students.

HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen ndred dollars, the bequest of the late Harriet T. Brown.

FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *violin* $250

CARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the nefit of Students of Music, a bequest of fifty thousand dollars under the will the late Samuel Carr, Esq., sometime President of the Board of Trustees, in emory of his father and mother, provides scholarships to be awarded under

stated conditions to American-born students, preferably to those who intend t make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Education Fund, a bequest of twenty-five thousand dollars under the will of the late Lott M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousan dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Mass chusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousan dollars, a bequest under the will of the late M. Ida Converse, will be applie to the maintenance of five annual scholarships of equal amounts, to aid in the education worthy and meritorious students of the Conservatory who are need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from th Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has bee set aside for scholarships, open to entering students as well as to those alread registered in the Conservatory.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, th gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund about eleven thousand dollars, a bequest to the Thursday Morning Club Boston under the will of the late Fanny T. French, in memory of her mother. the request of the Trustees of said fund the Conservatory has accepted th trust, the income of which is available for graduate students of the Conse vatory pursuing post-graduate work, or students in the upper classes of th Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gou Fund of five thousand dollars, a bequest under the will of the late Edna De Proctor, to be given to students coming from the State of New Hampshi to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundr dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousa dollars, the gift of Walter H. Langshaw, Esq., a former member of the Boa of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousa dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Ham shire, to be used for the aid of deserving students from the state of N Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morris The income of three thousand dollars will be used to educate specially gift needy children; precedence to be given to lineal descendants of Char Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousa dollars under the will of the late Emma F. Munroe, to be used to help nee and promising students of violoncello and voice.

IE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

IE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

IE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

IE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

IE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

E SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

E AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

E JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

FRATERNITY AND SORORITY SCHOLARSHIPS

ailable for a member of the respective Chapter:

E SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

E ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

E MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

E KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

E PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

E ELSON CLUB SCHOLARSHIP.
E ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Club.

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for th Academic Year 1942-43:

Class 1. One hundred dollars for the best Overture or other serious work f orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental piece or for the best piece of chamber music, or for the best compositic for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been reg tered in the Conservatory since October 1, 1942, will be eligible to enter th competition.

Compositions offered will be received at the Dean's Office not later than Ap 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must consulted by all competitors, will be furnished upon application to the office the Dean of Students.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for ma years. It is an ideal means of communication between the employer and t student who is a worthy candidate for a position. The Conservatory's recomm dations are based on personal knowledge of the student's achievement and c duct during the period of study, substantiated by carefully kept records fr each of his teachers. It is the aim of the Bureau to discover the proper person fill the position to the employer's satisfaction, and likewise to find the positi for the student which will give him opportunity to realize his best potentialiti The large number of graduates and former students who are now occupying portant positions in widely varying fields in the musical world testifies to success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerat engagements in church and concert work for well qualified undergraduates.

DORMITORY ACCOMMODATIONS

e New England Conservatory maintains dormitory accommodations for both en and women students under the careful supervision of Mr. and Mrs. F. A. gnall. All students who are not living at home are required to live in the rmitories, which are on Hemenway Street within a five minute walk of the hool. A cafeteria is available for breakfast.

FOR WOMEN STUDENTS

n attractive residence for women is provided in Gardiner House, named in nor of a former president of the board of trustees. This residence was entirely decorated and refurnished in 1941 and offers attractive living quarters, includ- g reception rooms and accommodations for forty-six women students. The dents living in Gardiner House are governed by a student council, under the pervision of Mr. and Mrs. Bagnall and a resident hostess.

FOR MEN STUDENTS

o dormitories, Dana and Frost Halls, are reserved for men students. Rooms e provided for all men students who do not live at home.

l requests for detailed information, and applications for accommodations should addressed to Mr. Bagnall, 133 Hemenway Street, Boston. Rooms will be own by appointment during the summer.

THE CONSERVATORY MUSIC STORE

cilities for the sale of sheet music, books, and other musical merchandise, are cated on the first floor of the Conservatory building. In addition to all Con- rvatory publications, a selected assortment of the best instrumental and vocal usic is kept constantly on hand. The business of the Music Store is not limited students, but is open to the public, and orders by mail are promptly executed. ose who desire to obtain the most approved standard compositions for piano- rte, organ, voice, works on theoretical musical subjects, etc., will find it to eir interest to send their orders to the Music Store. All text-books and works reference used in Conservatory courses or recommended in this catalogue may obtained through the Music Store. Appointments for the making of record- gs may be made here. Address all orders to the New England Conservatory usic Store, Huntington Avenue, Boston, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in ap plied and theoretical musical subjects, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's work in three or four subjects, a total of eight semester hours of credit being the maxi mum allowable during one session. Credit for work thus accomplished is perma nently recorded, and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Con servatory, provided the student has fulfilled the entrance requirements or ha already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music it is possible to carry on work in musical theoretical subjects as well, includin counterpoint, harmony, theory, musical form, instrumentation and composition and also in various of the subjects offered in the School Music course. While th academic courses offered may vary from year to year, these usually includ English composition and literature, psychology, fine arts, languages, Europea and American history, bibliography and research. Other musical and academi subjects may be added if the demand warrants. Instruction is given by membe of the Conservatory faculty and others. Special conferences are a feature of th Summer Session, with opportunity for general discussion, especially of teachin methods and material. All facilities of the Conservatory building, including th use of practice organs, the recording equipment, and the Library, are availabl Details regarding enrollment, registration, tuition rates and special announc ments will be sent upon request directed to

The New England Conservatory of Music Summer School

Huntington Avenue

Boston, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianofort voice, violin or other instruments, or in supplementary musical or academic su jects, or in dramatic and lyric action, may register for private lessons during t whole or any part of the period between the close of the academic year June and the opening of the succeeding academic year in September. Furth information will be given upon application.

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Printed in U.S.A.

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CONSERVATORY of MUSIC



Catalogue

1943 - 1944

1943 - 1944

New England
CONSERVATORY of MUSIC

Founded
February 18, 1867

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BOSTON, MASS.

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CONSERVATORY OF MUSIC

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth, and for the additional information and regulations contained in the Student's Handbook.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1943 - 1944

September	9	Registration opens
	10-15	Examinations for Advanced Standing a for Admission to the Conservatc Diploma Course
	13-14	Examinations for New Candidates for A mission to Degree Course
	16	Academic Year begins
	22	Last day of registration for all Candidat for Diploma or Degree in 1944
October	7-12	Examinations for admission to the Juni Class, Conservatory Diploma Course
November	25	Thanksgiving Day. Holiday
Dec. 24—Jan.	2	(inclusive) Christmas Vacation
Jan. 24—Feb.	2	Midyear Examinations
February	3	Second Semester begins
	22	Washington's Birthday. Holiday
April	2-9	(inclusive) Spring Vacation
May	13	Last date for recitals by candidates f Soloist's Diploma or Degree
	27	Last day of classes in supplementary su jects
May 29—June	3	Final and Promotional Demonstrative Exar inations, Degree and Diploma Student all classes except Junior entrance Exar inations in Diploma Courses
May	30	Memorial Day. Holiday
June	5-14	Examinations for all students, Degre Diploma and Special, in supplementar musical and academic subjects
	16	Senior Class Concert
	19	Annual Meeting and Reunion of Alum Association
	20	Commencement Day
	21	Academic Year ends
September	14	Academic Year 1944-1945 begins

THE BOARD OF TRUSTEES

1943*

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Donald McKay Frost
Alvan T. Fuller
John Hays Hammond, Jr.
Mrs. Aldus C. Higgins
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Henry B. Sawyer
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Charles Warren

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Quincy Porter

For One Year

Representing the Alumni Association
Mrs. Leta Fulton Whitney

*Term of office expiring at the Annual Meeting in the calendar year indicated.

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475 *Commonwealth Avenue*

Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

WALLACE GOODRICH, Mus. D. (Northwestern Univ.), *Director Emeritus.*

Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur (France).*

QUINCY PORTER, A.B., Mus. B. (Yale), *Director; Composition.* 4.

Composition with Horatio Parker and David Stanley Smith, Yale; Vincent d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *New York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggenheim fellowships 1929-31. Played viola in de Ribaupierre Quartet and with Maurice Hewitt. Member of faculty Cleveland Institute of Music and Vassar College. Director of Yaddo. Member of committee for American Music Center. Guest conductor with Cleveland and New York Philharmonic orchestras; many performances of compositions here and abroad. Member of Executive Committee of Music Teachers National Association.

GEORGE A. GIBSON, *Dean of Students. Pianoforte, Sight-playing.* 2.50 p ½

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

DOROTHY ADLOW, A.B., A.M. (Radcliffe), *Fine Arts.*

Art Critic of the Christian Science Monitor. Lectures regularly at the Boston Museum of Fine Arts. Many lectures in leading Museums of the east. Visiting instructor, Colorado College.

RAYMOND T. ALLARD, *Bassoon.* 3 p ½

First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

JOHN W. COFFEY, *Trombone, Brass Ensemble.* 3.
Studied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, Belgiorno, and Gerhard; also with Mario Falcone in New York and Raichmann in Boston; recently Head of Brass Department of Baldwin Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 playing under Toscanini in Buenos Aires; member of Boston Symphony Orchestra 1941-42.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.* 3.
Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

CHARLES (FREDERICK) DENNÉE, *Pianoforte.* 4.
Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

OLIVER C. FAUST, *Organ Tuning.*
Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emery and others. Church organist, teacher, and author of text-books on pianoforte and organ tuning and construction.

PAUL FEDOROVSKY, *Violin.* 3.
Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music and Solfège.* 3.
N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick, Lenom, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Zallinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 1935, Salzburg Mozarteum Academie. Orchestral musician, sometime with Boston Symphony Orchestra. Sometime Assistant Director of Music, Boston Public Schools. Conductor of choral and orchestral concerts in various parts of the country. Lecturer and writer on music and education. Member, Board of Directors, Music Educators National Conference.

KURT FISCHER, *Pianoforte.* 1.50 El 3. Int + Adv. En
Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, Certificat études secondaires 1er. Cycle (Caen Univ. *France*), *Viola and Quartet-playing.* 4.
First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola, Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War, *Croix de guerre.* Member of Boston Symphony Orchestra, and of the Boston String Quartet.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Supervisor of Academic Studies; English and other academic subjects.*
Pianoforte, Katherine Ruth Heyman and others. Lecturer and writer on music, biography, literature, and bibliography.

FERNAND GILLET, *Oboe.* 4.
First Prize, Paris Conservatory. Oboe, Georges Gillet. First medal of solfège, Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. Since 1925 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte* 2. Ed 2,50 Int + Adv.
Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

HOWARD GODING, *Pianoforte.* 5.
Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

BORIS GOLDOVSKY, *Supervisor of Opera School.* 5, outsiders 4. N. E. C.
Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin;* Ernst Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.* 3,
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

VAUGHN HAMILTON, *Violin.* 3.
Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* Former member of Boston Symphony Orchestra.

EINAR HANSEN, *Violin.* 3,
Graduate Hamburg Conservatory of Music. Studied with Max Fiedler. Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Concertmaster of symphony orchestras in Hamburg, Bremen, and Dresden. Many appearances in solo and quartet in European and South American countries. Present member of Boston Symphony Orchestra.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.* 2.50 Math 2.
Formerly director of the Phonographic Archives of the Academy of Science in *Vienna.* Taught physics of sound and voice at University of Vienna Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

HOMER HUMPHREY, *Organ, Harmony.* 3.
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 192 for chamber music. Church organist and choral conductor. Former presiden Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, America Guild of Organists.

PERCY F. HUNT, *Voice.* 3.
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence* Bouhy, *Paris.* Concerts and church work.

HARRISON KELLER, *Violin.* 4.
Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Anto Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances i this country; founded former Boston String Quartet 1925, and leads th present quartet of the same name. In World War, commissioned lieutenant leader of band 301st U. S. Field Artillery.

ALFRED KRIPS, *Violin.* 3
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra present member Boston Symphony Orchestra and Boston String Quartet.

GEORGES LAURENT, *Flute, Woodwind Ensemble.* Flute 4.50
First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légio d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

ABDON LAUS, *Saxophone.* 1.50
First Prize in Bassoon, Paris Conservatory. Studied with Morel, Bourdran Lavignac, and Letellier, *Paris.* Former member of leading Paris orchestras *Chevalier d'Académie* and *Officier d'Instruction Publique (France).* Founde and conductor of Boston Saxophone Orchestra, and other organizations Member Boston Symphony Orchestra since 1918.

ERNST LEVY, *Pianoforte, solfège.* Pfte 5. Solf 3.
Pianoforte, Hans Huber, Egon Petri, Basle Conservatory, *Switzerland;* Raou Pugno, *Paris.* Composition, Friedrich Klose and others, *Basle;* musicology and philosophy, University of Basle. Professor pianoforte, Basle Conservatory gave many recitals in Europe. Founded and conducted for eight years the Choeur Philharmonique de Paris. His compositions include nine symphonies other orchestral and choral works, chamber music and songs.

ANNA STOVALL LOTHIAN, *Pianoforte.* 4,
Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* and Percy Grainger, *New York.* Solo performances in concert and with or chestra, and lectures.

GEORGES C. MAGER, *Trumpet.* 3.

First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officier de l'Instruction Publique (France).* First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte and Harmony.* 3.

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Organ, Harmony, Counterpoint, Composition.* 3,

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.* 3.

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.* 3.

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie* (*France*).

LUCILLE MONAGHAN, *Pianoforte.* 3,

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934.

MARY L. MOORE, *Pianoforte.* 1.50 Ele 2, Ens 2,50 Adv.

Graduate N. E. C. Pianoforte. F. A. Porter, Carl Stasny, Carl Baermann *Boston;* Arthur Friedheim, *New York.*

JOHN DICKSON MURRAY, *Violin.* 2.

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

RUBY NEWMAN, *Supervisor of the School of Popular Music*

Violin, Felix Winternitz; harmony and composition, Nicholas Slonimsky. *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940.

RAYMOND ORR, *Violin.* or Flute 1.50 El 2. Int
Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

CHARLES PEARSON, *Voice, Supervisor Vocal Normal Course, Radio Technique.*
Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

CARL PEIRCE, *Violin.* 2.50 El 3 Int + Adv
Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Conductor of choruses, choirs and glee clubs. Public appearances in concert.

VICTOR POLATSCHEK, *Clarinet.* 3
Graduate State Academy of Music, *Vienna;* later Professor of Clarinet in same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930) under foremost conductors of Europe. Present solo clarinet Boston Symphony Orchestra.

W. JUDSON RAND, Jr., A.B. (Bard College, Columbia Univ.), *Organ.* 3
Pianoforte, Gertrude Bonime, *New York;* organ, Hugh Porter, Institute of Musical Art, *New York.* Organist Christ Church, *Cambridge;* many organ recitals. Choral conductor; in charge of music at Belmont Day School.

C. ROLAND REASONER, *Violin.* (1.50) El 2.50
Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Preparatory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y. Univ.) *Practice Teaching* (*School Music Division*).
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania. Director of Music Education in Newton, Massachusetts, since 1941.

SIMONE RIVIÈRE (Baccalauréat and Licence, Univ. de Bordeaux, France) *French language, diction, and literature.* 2
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris Head of French department in private schools; recitals of French songs.

NORINE ROBARDS, Mus. B. (N. E. C.), *Pianoforte, and Assistant in Pianoforte Normal Course.* Pfte 1.50 El 2. Int 2.50 Adv
Pianoforte, Clayton Johns. Theo + Pfte nor 2.50

DONALD S. SMITH, *Pianoforte.* 1.50 El 2 Int 2.50 Adv.
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri *Zakopane, Poland.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Musical History.* 3.
Graduate Faelten Pianoforte School, *Boston.* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript now music editor Boston Post.

IMON STERNBURG, *Tympani and Percussion Instruments.* 2,50
Tympani and Percussion, Thomas B. Senia, *Boston.* Musical Theory, Boston University. Member of Innes Band, Boston Festival Orchestra, Vannini Ensemble, and of the Boston Symphony Orchestra since 1922. Taught at Eastern Music Camp.

LICE H. STEVENS, *Voice.* 5,
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

ICHARD E. STEVENS, *Pianoforte.* 4,
Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with Boston Symphony Orchestra.

IRGINIA STICKNEY, *Violoncello.* 3,
Graduate N. E. C. Violoncello, Joseph Adamowski.

IARIE SUNDELIUS, Mus. D. (Rollins), *Voice.* 5,
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

JRA TAYLOR, Mus. B. (N.E.C.), *European and American History.* 2,
Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

/ERETT TITCOMB, *History of Church Music and Choir-training.*
Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

HARLES K. TRUEBLOOD, S.B. (Haverford), A.M. and Ph.D (Harvard), *Psychology and Education.*
Assistant Professor of Psychology at Brown University 1931-35. Lecturer and consultant; now engaged in post-doctoral work in Psychology at Harvard.

WILLEM A. VALKENIER, *French Horn.*

French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein) *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra member since 1923.

EDITH VOGL, Ph.D. (Prague Univ.), *German, Italian.*

Graduate Prague Conservatory of Music and Master-school of Pianc (Franz Langer). Public and radio piano recitals in Central Europe, accom panying and coaching. Professor Pianoforte and History of Music, Prague Academy of Music. Secretary Czech Philharmonic Orchestra. Professor o Music, Modern Languages and Fine Arts, 1939-1942 at Keuka College.

BEVERIDGE WEBSTER, *Pianoforte.*

Pianoforte, Isidor Philipp, *Conservatoire de Paris;* awarded first prize i pianoforte, the only American to have achieved this honor. Later a membe of the jury. Appearances in recital in Europe and as guest artist with th major orchestras; American debut with the New York Philharmonic Orchestra soloist with the Boston Symphony Orchestra under Koussevitzky; also wit the Philadelphia, Chicago, Cleveland, St. Louis and Pittsburgh Symphon Orchestras.

ALICE E. WHITEHOUSE, *Solfége.*

Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Boston* Has been active as teacher, lecturer, and music critic, and in church wor

WILLIAM L. WHITNEY, *Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhause *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Boston* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Prou *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert an oratorio singer in England, Italy, Germany and United States. Organize and managed school for vocalists and pianists in Boston, with branches Florence and Paris, with distinguished faculty. Has taught at Royal Norm and Wimbledon Colleges, *London.*

LETA FULTON WHITNEY, B.S. (Russell Sage College), Mus.B. (N.E.C.) *Scho Music and Practice Teaching.*

Graduate Emma Willard Conservatory, *Troy.* Voice, Nobbeo, *Troy;* Trinc *Florence;* William Whitney, *Boston.*

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. *Summer sessions.* Soloist with orchestra.

CLEORA WOOD, *Voice.*

Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *London;* Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;* and Dr. Herbert Graf, now of New York; coached with Hans Opperheim (Mozart opera); Claire Croiza (French songs); Elena Gerhardt (German Lieder), *Leipzig;* and others. Principal soprano roles at Opéra Comique, *Paris,* 1932-33; concerts in France, Italy, Belgium, England, and Holland. Appearances with Boston Symphony Orchestra under Koussevitzky and Burgin.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris. present member Boston String Quartet. Outstanding player of the Viola da Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

JUNIOR TEACHERS

Pianoforte

JEANNETTE GIGUERE
~~ALINE GROSSART~~
MAXINE McCURRY
ELISABETH SCHULZ
ALICE WHITEHOUSE

Organ

DOWELL McNEILL

Voice

ALICE GIROUARD
DOROTHY RICHARDS

Violin

RUTH AUSTIN
DOROTHY BALES
BASIL PRANGOULIS

Violoncello

NORMA OLSON

Clarinet and Saxophone

NORMAN CARREL

Accordion

FRANK GAVIANI

COURSES OF STUDY

The courses of study at the New England Conservatory of Music are carefully planned to meet a great variety of demands for specialized musical education. Each maintains a consistent balance between the major interest and those subjects which contribute directly or indirectly to the broadening of musicianship.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfège classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further application is made of the procedures which have been studied in detail to the great literature of music: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing and ensemble-playing, and the pianoforte class in which a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. Piano students are also provided actual experience in the Pianoforte Normal course in the supervised teaching of young pupils. — For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions.—For singers there are language courses especially adapted to their needs, and in addition the student is given supervised training in the difficul

art of vocal teaching. Students may avail themselves of the course in operatic singing and acting.—Performers on orchestral instruments are provided with a new, intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. There is also the String Training class which deals in a concentrated way with the particular problems of the string group in the orchestra. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Instrument class. All orchestral players become acquainted with a large section of the literature through the orchestral reading class, and are given opportunity to perform many works, both classic and modern, in public and over the radio in the Conservatory Orchestra.

Students of composition and instrumentation are given more advanced theoretical work, but their major work is done in private lessons, as in the case of instrumental majors. More advanced work is also done in conducting and instrumentation, and the students are given opportunities in the composition class and elsewhere to hear the works which they have composed or arranged.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

ADVANCED DIPLOMAS

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias. The Advanced Diploma courses offer students who have particular talents as soloists or ensemble-players opportunity to concentrate still further on their instrumental work. One requirement is the presentation of a complete public recital.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one. At the Conservatory the degree courses may be completed by qualified students in four years. These courses meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the

degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Counterpoint 3, based on the previous study of tonal harmony, leads to the writing of fugues. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this subject particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses, being very similar to those demanded for the Soloist's Diploma, including the public solo recital. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may also major in Ensemble-playing. Students may be admitted to a major in Research, substituting the writing of a thesis for a portion of their instrumental work during the senior year.

A special course is planned for Composition majors, including more advanced work in this field, in addition to the increased academic requirements. As in the Diploma course, the larger proportion of the major work, including the study of instrumentation, is done in private lessons, since it is only in this way that true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the

various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 44 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Psychology, 2; Fine Arts, 6; Language, 6); and the 24 hours of professional subjects (Principles and Problems of Education, 6; Music in the Elementary Schools and Secondary Schools, 8; Psychology, 4; Practice Teaching, 6) required by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students who possess the equivalent of the New England Conservatory Bachelor's degree, and who are able to meet the requirements, including a serious piece of research and other supplementary subjects which are planned so as to contribute to the carrying out of the main work. This work may be done in a number of different fields, but must be concentrated very closely on musical subjects.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. The Director and the Dean of Students are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for however.

All students of the Conservatory who are qualified, whether special or full course students, are welcome without additional fee to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in Student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are required to make a phonograph recording twice a year, which makes a valuable record of their progress.

A Student Handbook is provided with information useful to the student and with regulations which they must follow. It also contains a discussion of the Honor Point Plan, the functions of the Board of Faculty Advisers and the Student Council, and other matters of particular importance to the students.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages, with references to section numbers which provide specific information in the 'Sections for Reference' (pages 49-69).

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects' (pages 28-45).

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester only; a **b** indicates second semester only. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director. (See §§ 6h and 15f for examples.)

PIANOFORTE §§ Ia-d, 2-5, 6a-c, g, 18, 24-28

First Year		Second Year (Junior)		Third Year (Senior)	
Major	8	Major	8	Major	8
Solfège I	5	Solfège 2	4	Harmony 3	4
Counterpoint I	2a	Harmony 2	2a	Theory	4
Harmony I	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Pianoforte Sight Playing	4	Ensemble-playing	2
History of Music I	4	Pianoforte Normal I	4	Pianoforte Normal 2	4
Orientation Class	1	English Literature Lectures	2	Pianoforte Class	2
	26		26		26

ORGAN §§ Ia-d, 2-5, 6a-c, g, 19, 24-28

Major	8	Major	8	Major	8
Solfège I	5	Solfège 2	4	Harmony 3	4
Counterpoint I	2a	Harmony 2	2a	Theory	4
Harmony I	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Liturgical Music	4	Choir Training	4
History of Music I	4	Conducting I	2	Keyboard Harmony	2
Orientation Class	1	English Literature Lectures	2	Organ Class	2
	26	Organ Class	2		26
			26		

VOICE §§ Ia-d, 2-5, 6a-c, g, h, 20, 22a, 24-28

Major	8	Major	8	Major	8
Solfège I	4	Solfège 2	4	German	6
Counterpoint I	2a	Harmony 2	2a	Theory	4
Harmony I	2b	Counterpoint 2	2b	English Fundamentals	4
Italian	4	Vocal Normal I	4	Vocal Normal 2	4
History of Music I	4	French	6	Chorus	0
French Diction	2	Chorus	0		26
	26		26		

CONSERVATORY DIPLOMA COURSES (*Continued*)

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ Ia-d, 2-5, 6a-c, g, 21, 22b, 24-28

Major	8
Solfège I	5
Counterpoint I	2a
Harmony I	2b
English Fundamentals	4
String Training*	2
Conducting I†‡	
Orchestra Reading	2
Orientation Class	1
	26

Major	8
Solfège 2	4
Harmony 2	2a
Counterpoint 2	2b
History of Music I	4
Ensemble-Playing*†	2
English Literature Lectures‡	
String Quartet*	2
Woodwind Ensemble†	
Brass Ensemble‡	
Orchestra Reading	2
Orchestra	0
	26

Major	8
Harmony 3	4
Theory	4
Fine Arts Lectures	2
Ensemble Playing*	2
Instrumental Class	
String Class†‡	
String Quartet*	2
Woodwind Ensemble†	
Brass Ensemble‡	
Conducting I* or 3†‡	2
Orchestra Reading	2
Orchestra	0
	26

*for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

COMPOSITION or INSTRUMENTATION §§ 1, 2, 3e, 4a, 5a, 6a, d, e, 22c, 24-28

Two Instruments	8
Solfège 2	4
Harmony 2	2a
Counterpoint 2	2b
English Fundamentals	4
History of Music I	4
Conducting I	2
	26

Major	8
Harmony 3	4
Conducting 2	2
Theory	4
Instrumental Class	6
English Literature Lectures	2
	26

Major	8
Counterpoint 3	4
Musical Form	4
*Instrumentation	4
*Composition Class	2
Fine Arts Lectures	2
Conducting 3	2
	26

*For Instrumentation Majors, Physics, 6 semester hours credit, is substituted for the class in Instrumentation and the Composition Class.

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOISTIC DIPLOMA: PIANOFORTE §§7, 8, 18, 24-28 — VIOLIN or other SOLO
ORGAN §§7, 8, 19, 24-28 — ORCHESTRAL §§7, 8, 21, 22b, 24-28
VOICE §§7, 8, 20, 22a, 24-28 — INSTRUMENT

BACHELOR OF MUSIC

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§ 10, 11 a-d, g, 12-14, 15a-c, e, f, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
Pianoforte Sight Playing	4	History of Music 1	4	Physics	6	Ensemble-playing	2
English Composition and Speech	6	Theory	4	Ensemble-playing	2	Language	6
Keyboard Harmony	2	Fine Arts	6	Pianoforte Class	2		
Orientation Class	1						
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, e, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training	4	Language	6
Fine Arts	6	History of Music 1	4	Physics	6	Organ Class	2
Orientation Class	1	Liturgical Music	4				
	30	Organ Class	2		30		30
			30				

Continued on the next page

Courses Leading to the Degree

BACHELOR OF MUSIC

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, e, f, 20, 22a, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	English Literature	6
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	German	6	Opera Class	6
Italian	6	History of Music 1	4	Opera Class	4	Chorus	0
French Diction	2	French	6	Chorus	0		
	30		30		30		30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, e, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	Physics	6	English Literature	6
String Training*		History of Music 1	4	Ensemble-Playing*		String Quartet*	
Instrumental Class†‡	2	Ensemble-Playing*†	2	Woodwind Ensemble†	2	Conducting 3†‡	2
Conducting 1	2	Elective‡		Brass Ensemble‡		Orchestra	0
Orchestra Reading	2	String Quartet*		Orchestra Reading	2		
Orientation Class	1	Woodwind Ensemble†	2	Orchestra	0		
		Brass Ensemble‡					
		Orchestra Reading	2				
	30		30		30		30

COMPOSITION §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 3	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	English Literature	6
English Composition and Speech	6	Fine Arts	6	Physics	6	Language	6
History of Music 1	4	Instrumental Class	2	Composition Class	2	Composition Class	2
Instrumental Class	2	Conducting 2	2	Instrumental Class	2	Elective	2
Conducting 1	2						
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Harmony 2	2a	Sociology	6	Conducting 3	2
Harmony 1	2b	Counterpoint 2	2b	Psychology for Teachers 3	2	Theory A	2
English Composition and Speech	6	Psychology for Teachers 1 & 2	4	Principles and Problems of Education 1 & 2	4	English Literature	6
Fine Arts	6	Conducting 1	2	Conducting 2	2	Principles and Problems of Education 3	2
Instrumental Class: String Class	2	European History	3a	Music in the Elementary Schools	4	Instrumentation	4
Instrumental Class: Brass Class	2	American History and Government	3b	Music in the Secondary Schools	4	Physics	6
History of Music 1	4	Language	6	Keyboard Harmony	2	Choral Class	0
Choral Class	0	Instrumental Class: Woodwind Class	2	Choral Class	0		
	32	Choral Class	0		32		32
			32				

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Historical Research
Musical Theory
Composition
Music Education
} §§16, 17, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

Bibliography and Research
Choral Worship
Conference Courses
English Seminar
Musical Criticism
Musicianship Classes for Children
Radio Broadcasting
Recorder Class

SCHOOL OF OPERA

Advanced and preparatory classes in repertoire, dramatics, diction, etc.; coaching and conducting; stage direction (see page 43).

SCHOOL OF POPULAR MUSIC

Specialized professional instruction in the various orchestral instruments and pianoforte; arranging, group performance, problems of the microphone (see page 44).

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

Chief political, economic and industrial developments. Social and cultural life. History and principles of the Constitution. Selected Supreme Court cases. The Monroe Doctrine from 1823 to present-day Pan-Americanism. Analysis of cause and effect of wars. Contemporary and post-war problems. Maps, reading of documents, reports.

Texts: Faulkner, *American Political and Social History*
Beard, *American Government and Politics*
Government I Syllabus, Harvard University

Miss Taylor — 3 hours weekly, 2nd semester

Bibliography and Research

Training in use of library. Technique or research. Bibliography and methods of modern scholarship. Required of students writing a thesis. (§28j)

Texts: C. Williams and A. Stevenson, *Research Manual*
H. M. Smyser, *Footnotes and Bibliographies; A Style Sheet*

Mr. Furness — Conference Course (see page 29)

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group, whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Coffey — 1 hour weekly

Choir Training

Choir administration and Choir Room technic. The Anglican Choral Service. Vernacular hymns of all schools. Methods of vocal training for choir work, including the training of boys' voices. Elementary improvisation. Choir repertory.

Mr. Titcomb — 2 hours weekly

Choral Class

The Choral Class meets regularly with the Chorus (see below), but devotes an additional two hours weekly to the special study of a wide repertoire of Choral Literature and the principles of Choral Training. Students of Conducting 2 are given opportunity for practical experience.

Mr. Findlay — 2 hours weekly

Choral Worship

A general course of practical training in the singing and direction of Gregorian and Polyphonic music. Open to clergy, choirmasters and all others who are interested in Liturgical Music, its history, administration, and practice in singing and accompaniment.

Mr. Titcomb — 1 hour weekly

The Conservatory Chorus

Chorus

Through the regular rehearsals of the chorus, strict training is provided in the fundamental principles of choral singing, including accuracy of reading, clearness of diction, and elasticity of expression. The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voices as well as for mixed chorus; also works with orchestral accompaniment.

Mr. Findlay — 2 hours weekly

Composition

The chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instrumentation are made a part of this work, being thought of as an intrinsic part of the actual creative work. (§§6d, 15d)

Composition Class

A general consideration of problems of form, style and texture, with the work of members of the class forming the basis of discussion. As far as practicable, all chamber music works will be performed for the class; orchestral works of sufficient merit may be performed by the Conservatory Orchestra.

The Director — 1 hour weekly

Conducting

1. *Manual technique and the musical and psychological problems of the conductor.* Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

 Mr. Findlay — 1 hour weekly

2. *Special problems of the choral conductor.* The study of the problems involved in training the chorus. Procedures for developing excellence in tone quality, blending, intonation and other minutiae. Further study of the conductor's technique with special reference to the chorus, emphasizing score-reading and interpretation. The psychology of the rehearsal. Students in this course are required to attend all rehearsals of the chorus and to conduct or accompany when called upon. Repertoire includes both accompanied and unaccompanied works, most of which are suitable for use with the better grade of choral society and school chorus. Prerequisite, Conducting 1.

 Mr. Findlay — 1 hour weekly

3. *Special problems of the orchestral conductor.* The special problems arising from the nature of the various instruments and choirs. Ensemble, balance, score-reading, and interpretation. The psychology of the orchestral rehearsal. Students in this course are required to attend the rehearsals of the orchestral class and to conduct when called upon. Repertoire includes representative symphonic and concert works, most of which are suitable for use with the better grade of amateur and student orchestras. Prerequisite, Conducting 1.

 Mr. Findlay — 1 hour weekly

Conference Courses ½ E.O.W.

Individual conference privileges with instructors in the academic and school music departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (§28j) (See also Bibliography)

Mr. Furness, Mr. Findlay, and others

Conservatory Chorus (*See* **Chorus**)

Conservatory Orchestra (*See* **Orchestra**)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfège 1 or 1x) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

 2 hours weekly, first semester

2. (Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Solfège 2) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

 2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

 Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. 2 hours weekly

 Mr. McKinley, Mrs. Mason, Mr. Cooke and Mr. W. S. Smith.

English Composition and Speech

Writing and speaking for direct effects. Study of modern literary examples. Intensive training and practice in effective writing in all forms, including research. Principles of public speaking and debate. Drill in letter writing and discourse essential to the professional musician.

Texts: P. Perrin, *Index to English*
Sanders, Jordan, Limpus, Magoon, *Unified English Composition*
W. T. Foster, *Argumentation and Debating*
Davis, Fassett, Greene, Packard, Schorer, *Direct Communication, Written and Spoken*

Mr. Furness — 3 hours weekly

English Fundamentals

Practical survey of reading, writing, and speaking English effectually. Grammar, punctuation, sentence structure, and fundamental mechanics of correct writing and speech. Reading for thought and for pleasure. Organization and performance of lecture-recitals.

Texts: P. Perrin, *Index to English*
M. Chase, *Constructive Theme Writing*
Davis, Fassett, Greene, Packard, Schorer, *Direct Communication, Written and Spoken*

Mr. Furness — 2 hours weekly

English Literature

English Literature presented with a background of World Literature. Emphasis on development of standard forms. Correlation with history, fine arts, and sociology. Evolution of a democratic ideal. Detailed study of modern writers with special attention to contemporary problems.

Texts: *Complete works of Shakespeare*
Complete works of Milton
The Bible
Brooks, Purser, Warren, *Approach to Literature*

Mr. Furness — 3 hours weekly

English Literature Lectures

Survey of American Literature, 1630-1940. Lectures. Text assignments. Written and oral reports. Evolution of the American way of life. Study of American culture and national consciousness, emphasizing problems and themes vital to the present.

Texts: O. Cargill, *American Literature: A Period Anthology*
H. W. Hintz, B. D. N. Grebanier, *Modern American Vistas*

Mr. Furness — 1 hour weekly

English Seminar

Reading in specialized aspects of literature. Literary criticism and research. Investigation under direction of instructor, culminating in term thesis. Suggested topics: Chaucer; Shakespeare; English fiction; English Literature in the seventeenth century; modern American culture. May count toward Master's Degree.

Mr. Furness — Conference Course (see page 29)

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Keller — 1 hour weekly

European History

Outline of the history of Western Europe from the fall of th Roman Empire to the present time. Social and cultural history t the fourteenth century. Emphasis on varied development of th Renaissance in political theory, art, literature and science. Growt of European national and economic life. International relations.

Texts: Schevill, *A History of Europe*
Syllabus of European History, Harvard University

Miss Taylor — 3 hours weekly, 1st semeste

Fine Arts

An introduction to the arts of painting, sculpture and archi tecture with emphasis upon Ancient Greek, Medieval Christian European Renaissance Art and Modern Art of the Western World The aesthetic, functional, social and psychological aspects of th fine arts. Lectures, class discussions, excursions to local museums reading assignments and the study of photographic material.

Miss Adlow — 1 hour lecture weekl
2 hours class periods weekl

Fine Arts Lectures

The lectures only of the Fine Arts Course.

Miss Adlow — 1 hour weekly

French

1. Elementary grammar, reading and conversation. Phonetics
Mme. Riviere — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas Phonetics.
Mme. Riviere — 3 hours weekly

3. French literature and civilization. Phonetics.
Mme. Riviere — 3 hours weekly

French Diction (preparatory to **French 1 and 2**)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Riviere — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.
Dr. Vogl — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.
Dr. Vogl — 3 hours weekly

3. For singers: Study of German Lieder.
Dr. Vogl — 2 hours weekly

Harmony

1. (Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or 1x) A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and seventh chords and their inversions in major and minor keys. Elementary modulations are studied. 2 hours weekly, second semester

2. (Co-requisite: Solfège 2) Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach. 2 hours weekly, first semester

3. Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

2 hours weekly

INSTRUCTORS

Mr. Cooke	Mr. McKinley
Mr. W. S. Smith	Mrs. Mason

History of Music

1. This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith 2 hours weekly (one general lecture, one in smaller sections)

2. A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the

symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrument (*See* §§18-23)

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Carrel	1 hour weekly
Brass Class	Mr. Coffey	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay — 2 hours weekly

Italian

1. Elementary grammar, translation, composition. Composition with emphasis on Italian art and culture. Drill in diction. Singing of Italian text.

Dr. Vogl — Diploma course, 2 hours weekly; Degree course, 3 hours weekly

2. Review of grammar. Readings in Italian literature. Advanced composition and conversation.

Dr. Vogl — 3 hours weekly

2. For singers: Study of Italian Opera and old Italian Arias.

Dr. Vogl — 2 hours weekly

Keyboard Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others; elementary modulation; resolution of chromatic and discordant combinations.

Mr. McKinley
Mrs. Mason — 1 hour weekly
Mr. Cooke

Language (*See* French, German, Italian)

Liturgical Music

The Catholic Liturgy and the historical background of Church Music. The Gregorian Modes and notation. The Plainsong of the Mass, Vespers, Compline, and the Solemnities of Holy Week. Practical training in the pronunciation of Church Latin and the correct rendition of Gregorian Chant (Solesmes version). Organ accompaniment of Plainsong. Polyphonic settings of liturgical texts, medieval and modern.

Mr. Titcomb — 2 hours weekly

Major (*See* §§18-21)

Music in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

Mr. Findlay — 2 hours weekly

Music in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental

ensemble, theory and history courses, operetta preparation and pr duction. As in the course *Music in the Elementary School,* visits t observe teaching and written reports are required.

Mr. Findlay 2 hours week

Musical Criticism

While designed for those who wish to enter the field of music journalism, this course is adapted to the needs of those who wi merely to obtain a deeper insight into musical aesthetics. The fir few lessons are devoted to a discussion of critical problems. Lat the students are required to submit reviews of current concerts f discussion in class, and also papers on general musical topics.

Mr. W. S. Smith Conference Course (see page 3

Musical Form

Prerequisite: Theory. An advanced course in the structure of co positions in the larger forms by various composers, both chamb music and orchestral. The works are studied from many standpoint both detailed and general, including phrase structure, tonal balanc rhythmic devices, dynamic line and general formal problems. Qua tets, symphonies and other works are analyzed in detail.

Mr. Cooke 2 hours week

Musicianship Classes for Children

Following the trend of modern musical education for childre classes in musicianship are provided under the instruction of a mer ber of the Faculty. The work of these classes is designed to prepa the young student for subsequent entrance into the regular cours offered by the Conservatory. The course includes: training the pu to comprehend and instantly to feel rhythmical values; teaching t pupil to hear what he sees, as an assistance in memorizing; trainir the pupil to read and to acquire ability in harmonization at t keyboard; helping the pupil to understand and to express the mus he is playing, and so to form a discriminating taste in music. (§28

Miss Robards 1 hour week

Opera Classes (*See* page 43)

The training for singers in the Opera School is included in t Degree Course with major in voice, but is also available to voi students in the Diploma Course and others. (§§ 6h, 28k).

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five membe gives an average of six to eight concerts each year, in addition frequent radio broadcasts, in which members of the Faculty and a vanced students of pianoforte, violin, voice, and organ, appear soloists. The Orchestra, which is conducted by the Director, is co

stituted as follows: Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

In addition to the programs prepared for concert performances, some of which are broadcast by radio, a large number of standard overtures, symphonies, and miscellaneous works are read or rehearsed. Many recordings are made of works as they are being played by the orchestra in concert, rehearsal, or broadcast, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

The Director — 6 hours weekly

Orchestral Class

An orchestra, with the instrumentation of the classic period, offering training preparatory or supplementary to the Conservatory Orchestra. The repertoire is drawn largely from the classics but includes some later works, especially those for small orchestra. The class thus offers training in orchestral routine and an opportunity to become acquainted with the works of those masters who have written for the orchestra of small and medium size. This class is also a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay — 4 hours weekly

Orchestra Reading

This class is designed to cover in the course of a year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and be able to solve them.

The Director and others. — 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley — 1 hour weekly

Orientation Class

A study of the problems of adjustment to post-high school work. Methods of study and practice discussed and illustrated. Problems

of time allotment, stage deportment, recreation and other matte pertaining to the Conservatory student.

Various Faculty members, and others 1 hour weekly, first semest

Physics

Brief survey of the principles of mechanics, properties of matte force and motion, elasticity. Harmonic motion and waves. Propog tion of sound-waves. The acoustics of auditoriums. Physical prope ties of the usual sources of musical sounds. Musical scales. Th mechanism of hearing and the physics of human voice productio The principles of modern electrical methods of transmitting, r cording and reproducing sounds. Electrical sound production an electrical musical instruments.

Dr. Hayek — Lectures, 2 hours week
Supervised laboratory work, 2 hours week

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduate Problems of interpretation are discussed as they relate themselves t a wide variety of styles, and many illustrations are given at th piano. This course is open to students taking a minimum of 1 points of other subjects (in which the major may be included) and t all full course students, both Diploma and Degree.

Mr. Webster — 1 hour week

Pianoforte Normal (*See* § 15f)

1. During two hours each weeks, student teachers take full charge c the pianoforte instruction of school children between the ag of eight and fifteen years. A general meeting takes place o hour weekly at which a plan of work for the week is laid ou general questions of pedagogy are considered, and the resul of the past week discussed and criticised. Student teachers a given opportunities to conduct a general class, which meets als once a week. The following subjects are taught: —

 Musical Appreciation, in which the form, phrasing and th general structure of musical compositions are explained, t gether with the musical content; *Solfège,* including notatio ear-training, sight-singing and memorizing, rhythm, interval and scale and chord formation; *Rhythmic drill,* in whic rhythmic feeling, time beating, and note values are taug through action.

Experience for the children in playing before an audience is give each week.

Mr. Henry Goodrich, Supervisor — 4 hours week
Miss Robards, Assistant

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Mr. Henry Goodrich, Supervisor — 4 hours weekly
Miss Robards, Assistant

ianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson — 2 hours weekly

ractice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, the Supervisor of the Conservatory's Division of School Music and his assistant, Mrs. Whitney. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley — Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

rinciples and Problems of Education

1. and 2. A study of education considered as the well adjusted and orderly development of the human individual in relation to the social groups in which he lives; the role of the teacher in education and society; the teaching arts and their psychological principles.

Mr. Trueblood — 2 hours weekly

3. The integration of the principles of education previously studied with a philosophy of human values in musical education, as these apply to the chief problems of group work. The problems of administration found in the work of supervision. Problems of organization of instrumental work. The groundwork of practical testing for musical ability and accomplishment.

Mr. Findlay — 1 hour weekly

Psychology for Teachers

1. and 2. A study of the chief facts and principles of modern scientific psychology as these facts and principles relate to the problems of teaching. Individual differences, intelligence, personality, motives, emotions, learning, applications of psychology to personal and social problems, educational and vocational guidance.

Mr. Trueblood — 2 hours weekly

3. A course specially designed to integrate the findings of psychology as studied in *Psychology for Teachers* 1 *and* 2, with the work of the methods courses: *Music in the Elementary School* and *Music in the Secondary School.* Emphasis is placed upon the psychological bases of good procedure in music teaching, the unfoldment of musical personality through group work, and the educative values of music in school life.

Mr. Findlay — 1 hour weekly

Radio Broadcasting

A practical study of the development and structure of modern broadcasting, with special emphasis on program building, preparing for auditions, and microphone technique.

Recordings will be made of each individual, and of groups. Field trips to broadcasting studios and transmitters.

Mr. Pearson — 1 hour weekly

Recorder Class

A delightful and not too difficult means for the musical amateur to participate in the performance of chamber music, and to cultivate his musicianship.

Mr. Trainer — 1 hour weekly

Sociology

A study of the groundwork of social relations, group behavior and the influences which mould it, the adjustment of the individual to society, social organizations and control, social problems of today, reform, the relations between sociology and education.

Mr. Trueblood — 3 hours weekly

Solfège

1. Prerequisite: Passing of test in fundamentals of music (§ld). This course is divided into two main divisions: (1) sight-singing, (2) ear-training. The sight-singing and ear-training are conducted in such a way as to parallel the work in *Counterpoint* 1 and *Harmony* 1. Melodic dictation in one and two parts. A study of rhythmic formulas and their accurate realization in singing and in practical instrumental performance, together with their notation. The alto and tenor clefs. The second semester leads to the recognition of the simpler chords and their inversions, and the ability to take from dictation melodic lines of some complexity. Ear-training records are provided. Great stress is placed on the practical application of the skill acquired, both in rhythmical precision and auditory perception, to the problems of instrumental sight-reading.

Mr. Levy — 2 hours weekly

A special class for practice in the application of solfège to instrumental training, required in all graduating courses except those in Voice and School Music.

Mr. Levy — 1 hour weekly, one semester

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28k)

Mr. Levy — 3 hours weekly

2. A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading.

Mr. Levy — 2 hours weekly

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc. are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel — 1 hour weekly

String Training

A class devoted to the study of technique of orchestral bowing and fingering for stringed instruments. Drilling in the execution of a variety of bowings as they occur in the string literature. This class is designed to build up a technical equipment which will make the student capable of playing with precision, and of carrying out his rôle in an orchestra intelligently. The literature covered includes Handel's *Concerti Grossi,* Bach's *Brandenberg Concertos,* string parts from Haydn, Mozart, Beethoven, Brahms and Schumann symphonies, and a large repertory of string literature, including present day works.

Mr. Keller — 1 hour weekly

Theory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and pro-

vides the necessary foundation in whatever field he may afterward enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustic Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's piano forte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours weekly

Theory A

This course is planned to give a wide perspective of the various forms into which musical composition flows. A study of the shorter forms as well as sonata form, including the analysis of many of the preludes and fugues of Bach's Well Tempered Clavichord, and Piano Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour weekly

Vocal Normal (*See* §§ 6h, 15f)

1. After preliminary lectures and demonstrations, each student teacher is assigned voice pupils to teach, 2 hours a week, during the ensuing year under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms. Lectures each week prepare the student teachers to understand and deal effectively with the problems of teaching singing, vocal physiology and psychology. Student teachers prepare their pupils for a recital toward the end of the year.

Mr. Pearson — 3 hours weekly

2. Practical experience in teaching as in the first year, under supervision. Teacher's meetings, conferences, occasional lectures, observation of teaching, demonstrations and outside reading on methods, teaching material and graded vocal literature. Student recitals. Thesis, covering two years' work.

Mr. Pearson — 3 hours weekly

Woodwind Class (*See* **Instrumental Class**)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Laurent — 1 hour weekly

OPERA SCHOOL

Under the direction of Boris Goldovsky

The aim of the Opera School is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers

1. *Advanced Class of Opera*

 A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

2. *Preparatory Class of Opera*

 Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

Training for Operatic Leadership

3. *Coaching and Conducting*

 A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

4. *Stage Direction*

 A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming and make-up.

 Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera School.

Lecture Course

Mr. Goldowsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera School will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public. (§28k)

SCHOOL OF POPULAR MUSIC

Ruby Newman, *Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a school of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience, and all under the direction of the supervisor.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information will be furnished to all interested upon receipt of a request addressed to the Conservatory.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English
Mathematics
Latin or modern foreign languages
History
Science

b. An official transcript of record must be filed in the office of the Dean of Students upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean of Students before the first day of registration in September.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Passing of a test in fundamentals of music is required. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to sing simple solfège exercises in treble or bass clefs, and to recognize two-note intervals and short melodic patterns within the range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year. (§28k)

e. Majors in Composition and Instrumentation must have complete the equivalent of Solfège 1, Counterpoint 1, and Harmony and give proof of ability in the major field.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subject provided the work has been satisfactorily completed in approve institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtaine by examination only (§28f). These examinations will be given a the beginning of the academic year. Students wishing to tak these examinations must apply to the Dean of Students befor the opening of registration in September, supplying all informa tion requested on the application blank provided by the Con servatory.

c. Once a student is admitted to a course he is no longer privilege to obtain additional advanced standing, by examination or other wise, for subjects included in the course, unless he obtains writte permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward en trance requirements, and will not be accepted for credit in course leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructo must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be ex amined in solfège, sight-playing, and keyboard harmony at each of these examinations.

d. Under §§18-21, *Instrumental Requirements,* will be found specia information regarding the repertoire necessary for entrance to the Junior year, Senior year, and for graduation.

e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by

examination, must report in person at the office of the Dean of Students at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

ection 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First year.
b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

ction 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First and Second years.
b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.
c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

Section 6 Requirements for Graduation

a. Completion of all prescribed supplementary subjects.
b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.
c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.
d. For Composition majors, the following must be submitted to the Director on or before May 1st:
 1. A motet in three or more parts to Latin words.
 2. A madrigal in four or more parts to English words.
 3. A two-part invention.
 4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.

5. A work in one movement for pianoforte alone or with othe instruments, or for quartet or quintet of stringed or win instruments, which shall show a grasp of constructive pri ciples in the more extended forms.
6. An arrangement for full orchestra of an assigned selection.

e. For Instrumentation majors, the required work must be likewis submitted to the Director on or before May 1st.

Note: In addition to the requirements for Composition majors §6d 1-4, special work in arranging for a variety of instrumental combinations is required, depending to a certain extent upon the particular field for which the student is being prepared.

f. Special Requirements for Violin and other Orchestral Majors.
 1. All advanced students may be required to play in the Co servatory Orchestra or the Orchestral Class.
 2. Advanced violin, viola, and violoncello students may be r quired to attend Ensemble class for one or more years addition to credit requirements.
 3. Wind instrument players may be required to attend th Woodwind or Brass Ensemble Class one or more years in add tion to the requirement for credit.

g. All students working for credit toward a Diploma are require to make a phonograph recording twice a year. These are kep on file as long as the student is attending the Conservatory (§28d)

h. Substitutions for subjects in the Outlines of Courses may b made if permission is granted by the Director. Students majo ing in Voice who do not need the class in French Diction may b permitted to take the special class in applied solfège and Orie tation Class as a substitute. Voice majors may also be permitte to take Opera Class as part of the requirement for graduatio where a justified substitution can be found.

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equiva lent, with a major in the field in which the candidate desires th Advanced Diploma.
b. Recommendation of the instructor in the major field.
c. Passing of a demonstrative examination before an examinin committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study at the Conservatory

b. An artistic and authoritative public performance with orchestra, and, in the case of instrumentalists, in ensemble.

c. Presentation of a complete recital, not later than the second Saturday in May.

d. Completion of such additional work in supplementary studies as the Director may prescribe, with no mark lower than *C*.

e. Completion of the special requirements prescribed for each course (c in §§18-21), and of requirement in §6g.

f. Passing of a demontrative examination, conducted by the Director, and at least three other members of the Faculty.

ection 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§6g, 8a, d, e, f.

b. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

THE COLLEGIATE DEPARTMENT

QUINCY PORTER, A.B., Mus B., *Director*

THE FACULTY COUNCIL

THE DIRECTOR
THE DEAN OF STUDENTS } *ex officio*
FRANCIS FINDLAY
CLIFTON J. FURNESS, A.M.
HOWARD GODING
HARRISON KELLER
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relati to the Collegiate Department of the Conservatory.

Courses leading to the degree
BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. The completion of a standard four-year high school cours the requirements of which are listed herewith. This course mu include 15 units with certificate grades, each unit representin one fourth of a full year's curriculum in a secondary school, follows:

Subject	Number Units
English	3
Mathematics	2
Latin, or modern foreign languages	3
History	1
Science	1
Additional from above group	1
Elective (2 units of music permitted)	4
	15

b. Presentation of an official transcript of record, together with a application for admission to the Degree Course. (Applicatic forms are obtainable at the office of the Dean of Students.) Thes papers must be presented at the office of the Dean of Student at least two weeks before the beginning of the academic yea

c. Passing of the examination in fundamentals of music (§1d).

d. Except in Composition and School Music Courses, the completio of the equivalent of the First year in the Conservatory Diplom Course in the major instrument (§§18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

e. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

f. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

ection 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. The regulations of §2 apply also to the Degree courses.

g. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year c years, with not more than one failure.

b. Passing of a demonstrative examination before the Facult Council, taking place at the end of each of the first three yea of the course. The Council's decision as to the placement c each student in the course is based not only on the result of th foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion of all course requirements.

b. Recommendation of the Faculty Council as a result of the fina examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orches tral Instrument:
 1. Completion of prescribed repertoire.
 2. An individual recital to be given not later than the secon Saturday in May.
 3. Performance of a solo work or equivalent with the Conser vatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:
 1. During the Senior year special work will be assigned to replac a portion of that emphasizing repertoire and solo performanc required of those majoring in an instrument or voice.
 2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his propose thesis at the beginning of the Senior year.
 3. The candidate must pursue the course in Bibliography anc Research as part of his major, in addition to the supple mentary subjects prescribed for the final year. (§28j)
 4. Presentation of a completed thesis for the approval of the Faculty Council not later than April 1 of the final year. The completed manuscript must be presented to the Supervisor of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)
 1. Instrumental requirements of §§ 18c, 21c.
 2. Requirements of § 9, b, c, d.

d. for majors in Composition.
 In addition to the requirements in § 6d, 1-4, the candidate must submit to the Director on or before May 1st, the following:

1. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
2. A serious work for full orchestra, requiring not less than twelve minutes for performance.
3. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. All students working for credit toward a Degree are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

f. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Students majoring in Pianoforte may be permitted to take Pianoforte Normal as part of the requirement for graduation. In the Voice Course, students who do not need the class in French Diction may take the special class in applied solfège and Orientation Class as a substitute. Voice majors may also take work in Vocal Normal where a justified substitution can be found.

Courses leading to the degree

MASTER OF MUSIC

ction 16

Major 1 p ½ wk

Requirements for Admission

a. Possession of a Bachelor's Degree from a college or music school of recognized standing. The course leading to this degree must have been the equivalent of the course prescribed by the New England Conservatory for the degree Bachelor of Music, as regards:

1. Subjects pursued and degree of advancement.
2. Approximate proportion of musical subjects to academic work.
3. Total number of semester hours.

Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

b. Application for admission, to be submitted to the Director not later than September 1 preceding the academic year in which the candidate desires to enter the course. Application must be made upon the form provided for the purpose by the

Conservatory, and must be accompanied with an official tr[a]-cript of college record.

c. One or more comprehensive examinations in musical subj[e]s (except applied music) may be required of candidates ente[r] the Conservatory from other schools or colleges. Academic s[u]-jects, so far as they conform to Conservatory requirements [f]r the Bachelor's Degree, will be given appropriate credit with[o]t examination.

d. Except in the field of Composition, submission in writing [o]f a plan of study, including the title of thesis, to the Faculty Cou[n]cil. Composition majors must submit a plan of study, and a st[a]-ment of their proposed creative work.

e. Examination in applied music by the Faculty Council, who [s]ll determine whether the entire record warrants the candida[te]'s admission to the course.

f. Approval by the Faculty Council of the subjects proposed, [a]d of the thesis (both title and subject matter), or proposed crea[t]e work.

Section 17

Requirements for Masters Degree

a. **At least one year** of intensive work at the Conservatory.

b. Completion of four full subjects, each giving a minimum of [f]ur semester hours credit (approved as above §16f), and of a C[o]-ference Course in the field of the thesis, with a course mark [n]t lower than *B* in each subject.

c. Submission of the thesis to the Faculty Council, not later than M[a]y 1st. The final manuscript must be presented to the Supervis[o]r of Academic Studies by April 15.

d. Approval of the thesis by the Faculty Council, and the passing [o]f an oral examination, given by them.

INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Diplo[m]a course, or to the Freshman year of the Degree course, a stud[e]t must have studied the fundamentals of pianoforte techni[q]e (finger exercises, scales, trills, arpeggios), and studies by Cze[r]y or the equivalent; two and three part Inventions, and ea[s]r selections from the Suites and the Well Tempered Clavich[o]d by Bach; movements of sonatas by Mozart, Haydn, and B[e]-thoven; and compositions of the romantic and modern schools.

Note: Special requirements for Junior Examinations or entra[n]ce to the Freshman year of the Degree course: Candida[te]s must be prepared to play in 16th notes all major [a]d minor scales, and the chromatic scale, through f[o]ur octaves, hands together, at a tempo: quarter note eq[u]als 120; all major, minor and augmented arpeggios, in [a]ll

three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

b. Before graduating from the Diploma course, or entering the Junior year of the Degree course, the student is required to have studied a repertoire averaging eight pieces by composers in each of the following groups:
 1. Bach, Handel, Scarlatti, Rameau, Couperin
 2. Mozart, Haydn, Beethoven
 3. Schubert, Mendelssohn, Schumann, Chopin, Liszt
 4. Brahms, César Franck, Debussy, and composers of the modern school.

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

c. Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:
 1. Bach, Mozart, Beethoven, Haydn.
 2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
 3. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

CHARLES F. DENNEE
KURT FISCHER
GEORGE A. GIBSON
MARIE A. GILLET
HENRY GOODRICH
ERNST LEVY
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
MARY L. MOORE
NORINE ROBARDS
DONALD SMITH
RICHARD E. STEVENS
BEVERIDGE WEBSTER
SUSAN WILLIAMS

Section 19

Organ Majors

This course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; a knowledge of the underlying principles of registration, including the adaptation of foreign registrational schemes to American organs;

** Member of Faculty Council.

a study of the problems involved in the playing of piano and orchestral accompaniments upon the organ; keyboard harmony and improvisation.

a. At the examination for entrance to the Junior class of the Diploma course, or Freshman year of the Degree course, the student must be prepared to play a selection of the grade of difficulty represented by the Prelude and Fugue in C major by J. S. Bach (Peters Edition, Book I, No. 1), or the Sonata in C minor (No. 2) by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to the Junior year of the Degree Course, a repertoire of not less than 20 pieces drawn from two groups, as follows, must have been studied:

1. Works of J. S. Bach, 10 pieces: including a movement of a Trio Sonata, two or three Chorale Preludes from Peters Edition, Book VI or VII, and the larger Preludes and Fugues. Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fugue counts as two pieces.
2. 10 pieces, including at least one by each of the following composers: Rheinberger, César Franck, Widor, Vierne, Karg-Elert, Reger. Individual movements, exclusive of the easier slow movements, of sonatas and symphonies each count as one piece.

c. For the Degree or Soloist's Diploma, the candidate must present additional repertoire of comprehensive scope and variety, at least equal in amount to that required for the Diploma, including complete works representative of the best standards of organ literature.

INSTRUCTORS

HOMER HUMPHREY — CARL McKINLEY**

W. JUDSON RAND, JR.

Section 20

Voice Majors

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization which is an essential element of Italian music; and appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertoire of Italian, French, English and German vocal music.

a. Before admission to the Junior year of the Diploma course, or the Freshman year of the Degree course, the student must have studied the vocal instrument with attention to breathing, breath-control, coordinated management of diaphragm and resonance chambers. He must give satisfactory evidence of the ability to apply the principles of correct tone production, quality and management of scales, studies and songs of Handel and early classics.

** Member of Faculty Council.

b. For graduation in the Diploma course, and before entering the Junior year of the Degree course, the student must prepare a minimum of four songs each in Italian, English, French, and German; arias from standard operas in each of the four mentioned languages; a church repertoire of songs and oratorio airs. The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

c. Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah,* Mendelssohn's *Elijah,* Bach's *Passion of St. Matthew* or *St. John,* or Haydn's *Creation.*

INSTRUCTORS

WILLIAM L. WHITNEY**

PERCY F. HUNT — ALICE H. STEVENS
GLADYS MILLER — MARIE SUNDELIUS
CHARLES PEARSON — CLEORA WOOD

ection 21

Violin and other Orchestral Instrument Majors

Violin

a. Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

b. Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and tenths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

c. For graduation from Degree or Soloist's course: Caprices by

** Member of Faculty Council.

Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concerto by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokofiev; Symphonie Espagnole by Lalo.

INSTRUCTORS

HARRISON KELLER**

PAUL FEDOROVSKY
VAUGHN HAMILTON
EINAR HANSEN
ALFRED KRIPS
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin course preparing for solo performance or for membership in a symphonic orchestra.

INSTRUCTOR

GEORGES FOUREL

Violoncello

a. Requirements to enter the Junior year of the Diploma course or the Freshman year of the Degree course: Lee's Method; major and minor scales in two octaves; Studies by Dotzauer; Technica exercises by Feuillard and Cossmann; Pieces by Schubert, Lully, Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Junior year of the Degree course: scales and arpeggi in three and four octaves; bowing technique by Sevçik-Feuillard; Studies by Dotzauer, Grützmacher, Duport, Popper; Suites for Violoncello alone by J. S. Bach; Concertos by Romberg, Davidoff, Servais, Popper, Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales in thirds and sixths and octaves; Studies by Popper, Grützmacher and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvoràk, d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Concert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA
VIRGINIA STICKNEY

Contrabass

a. Before entering the Junior year of the Diploma course, or the Freshman year of the Degree course, students must have completed the following:

Nanny: *Complete Method;* Scales in major and minor keys in one and two octaves; Technique of the fingers and bow; scales in thirds and octaves; *32 Studies* by J. E. Stork; Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fantaisie Concertante.*

b. Before graduation from the Diploma course, or entrance into the Junior year of the Degree course, the student must have studied:

** Member of Faculty Council.

Nanny: *24 Studies from Symphonies; Studies from Kreutzer and Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours;* Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

Before graduating from the Degree or Soloist's course, the following repertoire must have been studied in addition to the foregoing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR
GEORGES MOLEUX

Harp

Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Suites by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR
BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students receive in the Class in Orchestral Reading, and in the Conservatory Orchestra and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They

also have the added experience of playing in smaller combinations in the classes in Woodwind and Brass Ensemble. Percussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
FERNAND GILLET

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
JOHN W. COFFEY

Saxophone
ABDON LAUS

Tympani and Percussion Instruments
SIMON STERNBURG

Band Instruments

Students may study band instruments not included in the wind section of the orchestra.

INSTRUCTORS

Cornet and Trumpet
GEORGES MAGER

Trombone, Alto, Baritone, Tuba and Euphonium
JOHN W. COFFEY

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of piano study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of piano study, and must be able to accompany songs of medium difficulty with fluency.

b. *Violin and other Orchestral Instrument majors* must have the equivalent of two years of pianoforte study before graduation.

c. *Composition and Instrumentation* majors in the Diploma course must have the equivalent of three years of pianoforte study, in addition to at least one year on some orchestral instrument. This is in addition to the work done in the Instrumental Classes. Composition majors in the Degree course must have considerable proficiency on the piano, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

ection 23

School Music Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

ection 24

Marking System
(Effective September 10, 1943)

a. Marks, which are permanently recorded in the office of the Dean of Students, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is required. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. (See Student's Handbook). Students who are delinquent in attendance will be summoned before the Board of Faculty Advisers.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C means satisfactory work and progress—a good passing mark.

D is a low passing mark in supplementary subjects only.*

75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following two divisions of his supplementary work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the School Music Division (see page 19).

**D* will not be accepted as a passing mark in the work of the major field, nor for any work leading to the Soloist's Diploma.

E denotes a failure and means that the work of that semester mu repeated. Not until this has been done will a student be allow to begin the next semester's work in the same subject.

b. Special examinations will be given to students who fail to con to the regular examination because of illness for which the st dent can give certified evidence. The work will be marked "I complete", but this will be made an automatic *E* at the end the sixth week of the following semester if the examination h not yet been taken. A mark of "incomplete" may also be giv at the discretion of the teacher if the student has failed to ha in required assignments. This mark will again automatically chan to *E* if the work is not made up before the end of the sixth we of the following semester.

c. Reports of a student's standing will be sent to parents upon r quest made to the Dean of Students. Parents will be notified cases of delinquency in attendance.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating studen in the Diploma and Degree courses who have done superi work in each of the several fields of their course. Informati regarding the basis upon which Honors are awarded will b given upon application to the Dean of Students.

b. *Special Honors* are awarded in any supplementary subject those students who attain the grade of *A* throughout bo semesters of the academic year.

c. *Highest Honors* are awarded to the honor student having th highest average grade, in the Diploma and Degree courses.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making pa ments in installments may be made by consulting the Assista Treasurer.

b. Students entering classes after the beginning of the semest will be charged for the full semester and must take the necessa number of private lessons to make up the work lost.

c. The Conservatory reserves the right at any time to refuse c to withdraw the registration of any student whose presence ma appear detrimental to its interests without being required t give specific reasons for such action, and to refuse to renew th registration of students who have been habitually delinquent i their studies.

d. No refunds will be made for late entrance, lost lessons, or withdrawals.

e. All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

. The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28l) or take the class another year if it is given.

Section 27

Registration

Registration for the academic year opens annually on the Thursday after Labor Day, but may be arranged at any time prior thereto. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are open from nine o'clock until five, except Saturday, when they are open from nine until twelve. For information regarding summer instruction, see page 70.

Section 28

Tuition and Fees

. The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major field, is $270 per year.

. For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $330. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

c. In the School Music Course leading to the degree Bachelor Music, including all prescribed subjects (except instrumental p vate lessons) the yearly fee is $420. Students may limit themselv to one half-hour lesson per week in their instrumental study, p viding there are no deficiencies to make up.

d. The fee for phonograph recordings (see §§6g, 15e), $3.00 p year.

e. The registration fee, payable once during each academic ye for all Diploma students and for special students is $2.00; Degree students, $5.00. Summer registration fee, $2.00 for students.

f. The fee for each examination for advanced standing is $3.(

g. The fee for a special examination is $3.00.

h. The fee for the Diploma in any course is $10.00, payable on before June 10 of the final year; the fee for the Degree is $12.(payable on or before the same date.

i. The fee for each transcript of students record (after the first or is $1.00. There is no charge for the first copy.

j. The fee for supplementary subjects included in the regular cours of study is standardized at $15.00 per semester hour of crec Conference courses are at the same rate.

k. The following subjects not included in the regular courses of stu leading to Diploma or Degree, have special fees per semester follows:

	per semest
Musicianship Classes for Children	10.00
Solfège 1x (Special Students)	45.00
Solfège 1x (Supplementary to regular course students)	15.00
Recorder Class	15.00
Opera School	
Courses 1, 3 or 4	
For students registered in one other subject in the Conservatory	45.00
For all others	60.00
Course 2	
For students registered in one other subject in the Conservatory	30.00
For all others	45.00
Lecture course, for other than Conservatory students	15.00

alumnus or reg. student

no reg fee.

The charges for private lessons are as follows:

	per half-hour lesson
Pianoforte	$1.00-$6.00
Organ	1.50- 3.00
Voice	1.50- 5.00
Violin	1.00- 4.00
Violoncello	1.50- 4.00
Other Orchestral Instruments	1.50- 4.50
Composition and Instrumentation	3.00- 4.00
*Supplementary Musical and Academic Subjects	2.00- 5.00
*Supplementary School Music Subjects	3.00

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit in supplementary subjects.

Rental of Pianofortes: $20.00 per semester. There is no charge for moving when the student lives in the Conservatory Dormitories. When a student lives at home, the cost of moving one way is to be paid by the student.

Pianoforte and Organ Practice.

	Per single hour	Six hours weekly, per semester
Upright pianofortes	10c	$10.00
Grand pianofortes	15c	$15.00
Practice organs	15c	$15.00
Teaching organs	25c & 35c	$24.00 and $35.00

SCHOLARSHIPS, LOANS AND PRIZES

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April twentieth, upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte.*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin* $250

THE CARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under

stated conditions to American-born students, preferably to those who intend make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educatio Fund, a bequest of twenty-five thousand dollars under the will of the late Lot M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousa dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Mass chusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousa dollars, a bequest under the will of the late M. Ida Converse, will be applie to the maintenance of five annual scholarships of equal amounts, to aid in the education worthy and meritorious students of the Conservatory who are need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from t Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has be set aside for scholarships, open to entering students as well as to those alrea registered in the Conservatory.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, t gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund about eleven thousand dollars, a bequest to the Thursday Morning Club Boston under the will of the late Fanny T. French, in memory of her mother. the request of the Trustees of said fund the Conservatory has accepted t trust, the income of which is available for graduate students of the Conse vatory pursuing post-graduate work, or students in the upper classes of t Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gou Fund of five thousand dollars, a bequest under the will of the late Edna Dea Proctor, to be given to students coming from the State of New Hampshir to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundre dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousan dollars, the gift of Walter H. Langshaw, Esq., a former member of the Boar of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousan dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hamp shire, to be used for the aid of deserving students from the state of Ne Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morriso The income of three thousand dollars will be used to educate specially gifte needy children; precedence to be given to lineal descendants of Charl Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousan dollars under the will of the late Emma F. Munroe, to be used to help need and promising students of violoncello and voice.

HE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

HE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

HE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

HE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

HE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

HE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

HE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

HE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

e Beneficent Society of the New England Conservatory of Music has a fund available to lend to students to continue their musical education. Students must have attended the Conservatory for at least one year and be properly recommended. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

vailable for a member of the respective Chapter:

HE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.
THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.
THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderew Esq., an honorary member of Alpha Chapter.
THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.
THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Cl

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for Academic Year 1943-44:

Class 1. One hundred dollars for the best Overture or other serious work orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental piec or for the best piece of chamber music, or for the best compositi for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been reg tered in the Conservatory since October 1, 1943, will be eligible to enter t competition.

Compositions offered will be received at the Dean's Office not later than Ap 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must consulted by all competitors, will be furnished upon application to the office the Dean of Students.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of h course, has been outstanding in musicianship, scholarship, citizenship, and giv evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for ma years. It is an ideal means of communication between the employer and t student who is a worthy candidate for a position. The Conservatory's recomme dations are based on personal knowledge of the student's achievement and co duct during the period of study, substantiated by carefully kept records fr each of his teachers. It is the aim of the Bureau to discover the proper person fill the position to the employer's satisfaction, and likewise to find the positi for the student which will give him opportunity to realize his best potentialiti The large number of graduates and former students who are now occupying i portant positions in widely varying fields in the musical world testifies to t success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerati engagements in church and concert work for well qualified undergraduates.

DORMITORY ACCOMMODATIONS

e New England Conservatory maintains dormitory accommodations for both en and women students under careful supervision. All students who are not ing at home are required to live in the dormitories, which are on Hemenway reet within a five minute walk of the school. A cafeteria is available for eakfast.

FOR WOMEN STUDENTS

n attractive residence for women is provided in Gardiner House, named in nor of a former president of the board of trustees. This residence was entirely decorated and refurnished in 1941 and offers attractive living quarters, includ- g reception rooms and accommodations for forty-six women students. The dents living in Gardiner House are governed by a student council, under the pervisor of Student Housing and a resident hostess.

FOR MEN STUDENTS

o dormitories, Dana and Frost Halls, are reserved for men students. Rooms e provided for all men students who do not live at home.

l requests for detailed information, and applications for accommodations should l addressed to the Supervisor of Student Housing, 133 Hemenway Street, ston. Rooms will be shown by appointment during the summer.

THE CONSERVATORY MUSIC STORE

cilities for the sale of sheet music, books, and other musical merchandise, are ated on the first floor of the Conservatory building. In addition to all Con- vatory publications, a selected assortment of the best instrumental and vocal sic is kept constantly on hand. The business of the Music Store is not limited students, but is open to the public, and orders by mail are promptly executed. se who desire to obtain the most approved standard compositions for piano- te, organ, voice, works on theoretical musical subjects, etc., will find it to ir interest to send their orders to the Music Store. All text-books and works reference used in Conservatory courses or recommended in this catalogue may obtained through the Music Store. Appointments for the making of record- s may be made here. Address all orders to the New England Conservatory sic Store, Huntington Avenue, Boston, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in a plied and theoretical musical subjects, as well as academic subjects, throughou period of six weeks, beginning during the last week of June, and ending early August. It is possible during this period to earn credit for a semester's work three or four subjects, a total of eight semester hours of credit being the ma mum allowable during one session. Credit for work thus accomplished is pern nently recorded, and is available for transfer to other institutions. It will accepted toward requirements for the Diploma or Degree courses at the C servatory, provided the student has fulfilled the entrance requirements or l already been admitted to the course.

In addition to the instruction which is offered in all branches of applied mus it is possible to carry on work in musical theoretical subjects as well, includi counterpoint, harmony, theory, musical form, instrumentation and compositi and also in various of the subjects offered in the School Music course. While t academic courses offered may vary from year to year, these usually inclu English composition and literature, psychology, fine arts, languages, Europe and American history, bibliography and research. Other musical and acaden subjects may be added if the demand warrants. Instruction is given by memb of the Conservatory faculty and others. Special conferences are a feature of t Summer Session, with opportunity for general discussion, especially of teachi methods and material. All facilities of the Conservatory building, including t use of practice organs, the recording equipment, and the Library, are availab Details regarding enrollment, registration, tuition rates and special announc ments will be sent upon request directed to

The New England Conservatory of Music Summer School

Huntington Avenue

Boston, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianofor voice, violin or other instruments, or in supplementary musical or academic su jects, or in dramatic and lyric action, may register for private lessons during t whole or any part of the period between the close of the academic year June and the opening of the succeeding academic year in September. Furth information will be given upon application.

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Printed in U.S.A.

New England
CONSERVATORY of MUSIC



Catalogue

1944-1945

1944-1945

New England
CONSERVATORY of MUSIC

Founded
February 18, 1867

HUNTINGTON AVENUE
BOSTON, MASS.

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NEW ENGLAND
CONSERVATORY OF MUSIC

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth, and for the additional information and regulations contained in the Student's Handbook.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1944-1945

September	7	Registration opens
	8-13	Examinations for Advanced Standing and for Admission to the Conservatory Diploma Course
	11-12	Examinations for New Candidates for Admission to Degree Course
	14	Academic Year begins
	20	Last day of registration for all Candidates for Diploma or Degree in 1945
October	6-11	Examinations for admission to the Junior Class, Conservatory Diploma Course
	12	Columbus Day. Holiday
November	11	Armistice Day. Holiday
	23	Thanksgiving Day. Holiday
Dec. 23-Jan.	1	(inclusive) Christmas Vacation
January	22-31	Midyear Examinations
February	1	Second Semester begins
	22	Washington's Birthday. Holiday
April	1-8	(inclusive) Spring Vacation
	19	Patriot's Day. Holiday
May	12	Last date for recitals by candidates for Soloist's Diploma or Degree
	26	Last day of classes in supplementary subjects
May 28-June	2	Final and Promotional Demonstrative Examinations, Degree and Diploma Students, all classes except Junior entrance Examinations in Diploma Courses
May	30	Memorial Day. Holiday
June	4-13	Examinations for all students, Degree, Diploma and Special, in supplementary musical and academic subjects
	15	Senior Class Concert
	17	Bunker Hill Day. Holiday
	18	Annual Meeting and Reunion of Alumni Association
	19	Commencement Day
	20	Academic Year ends
September	13	Academic Year 1945-1946 begins

THE BOARD OF TRUSTEES

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Mrs. Leta Fulton Whitney

*Term of office expiring at the Annual Meeting in the calendar year indicated.

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Henry M. Chase, M. D., *School Physician*
520 *Commonwealth Avenue*

THE FACULTY

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Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur (France).*

QUINCY PORTER, A.B., Mus. B. (Yale), Mus. D. (Univ. of Rochester), *Director; Composition.*

Composition with Horatio Parker and David Stanley Smith, Yale; Vincent d'Indy, *Paris;* and Ernest Bloch, *New York.* Violin with Herbert Dittler, *New York,* and Lucien Capet, *Paris.* Prizes at Yale Music School; Guggenheim fellowships 1929-31. Played viola in de Ribaupierre Quartet and with Maurice Hewitt. Member of faculty Cleveland Institute of Music and Vassar College. Director of Yaddo. Member of committee for American Music Center. Guest conductor with Cleveland and New York Philharmonic orchestras; many performances of compositions here and abroad. Member of National Institute of Arts and Letters. Coolidge Medal, 1943.

GEORGE A. GIBSON, *Dean of Students. Pianoforte, Sight-playing.*

Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

RAYMOND T. ALLARD, *Bassoon.*

First Prize, Paris Conservatory. Studied bassoon with Eugene Bourdeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

JOHN W. COFFEY, *Trombone, Brass Ensemble.*

Studied at N. E. C. under Gallo and Rochut; Curtis Institute under Simons, Belgiorno, and Gerhard; also with Mario Falcone in New York and Raichmann in Boston; recently Head of Brass Department of Baldwin Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 playing under Toscanini in Buenos Aires; member of Boston Symphony Orchestra 1941-42.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical subjects.*

Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

CHARLES (FREDERICK) DENNÉE, *Pianoforte.*

Graduate N. E. C. Pianoforte, A. D. Turner and Madeleine Schiller. Counterpoint and Orchestration, G. W. Chadwick. Many appearances in concert and recital; composer of piano pieces, songs and light operas; former National Vice-President Pi Kappa Lambda.

OLIVER C. FAUST, *Organ Tuning.*

Studied at N. E. C. with J. C. D. Parker, H. M. Dunham, Stephen Emerson and others. Church organist, teacher, and author of text-books on pianoforte and organ tuning and construction.

PAUL FEDOROVSKY, *Violin.*

Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

FRANCIS FINDLAY, *Supervisor of the Division of School Music; Conducting, Instrumentation, School Music and Solfège.*

N. E. C. Certificate in Public School Music, Samuel W. Cole; Soloist's Diploma. Trumpet, Louis Kloepfel, *Boston.* Graduate study, Chadwick, Lenom, Mason, *Boston;* von Karajan, Krauss, Paumgartner, Walter, von Zallinger, *Salzburg.* Honorary correspondent, 1933 — and faculty member, 1935, Salzburg Mozarteum Academie. Orchestral musician, sometime with Boston Symphony Orchestra. Sometime Assistant Director of Music, Boston Public Schools. Conductor of choral and orchestral concerts in various parts of the country. Lecturer and writer on music and education. Member, Board of Directors, Music Educators National Conference.

KURT FISCHER, *Pianoforte.*

Graduate Royal Conservatory of Music, *Leipzig.* Pianoforte, Reinecke and Jadassohn, *Leipzig.* Court pianist to the Prince of Sondershausen; teacher at Royal Academy of Music and conductor of Court Orchestra, Sondershausen, before coming to America.

GEORGES FOUREL, Certificat études secondaires 1er. Cycle (Caen Univ., *France*), *Viola and Quartet-playing.*

First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola, Laforge and Vieux; quartet and ensemble, Chevillard. Military service with French army in World War, *Croix de guerre.* Member of Boston Symphony Orchestra, and of the Boston String Quartet.

CLIFTON JOSEPH FURNESS, A.B. (Northwestern), A.M. (Harvard), *Supervisor of Academic Studies; English and other academic subjects.*

Pianoforte, Katherine Ruth Heyman and others. Lecturer and writer on music, biography, literature, and bibliography.

FERNAND GILLET, *Oboe.*

First Prize, Paris Conservatory. Oboe, Georges Gillet. First medal of solfège, Paris Conservatory. Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. Since 1925 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte*

Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.*

Graduate of N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

BORIS GOLDOVSKY, *Supervisor of Opera School.*

Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Arthur Schnabel, *Berlin;* Ernst Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals.

HENRY M. GOODRICH, *Supervisor Pianoforte Normal Course, Pianoforte and Accompaniment.*

Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

LAUGHN HAMILTON, *Violin.*

Violin, Winternitz, Witek, *Boston;* Berthelier, *Paris;* Kneisel, *Maine.* Former member of Boston Symphony Orchestra.

EINAR HANSEN, *Violin.*

Graduate Hamburg Conservatory of Music. Studied with Max Fiedler. Schmidt-Schroter, Gesterkamp, Eberhardt, *Hamburg;* Marteau, *Berlin.* Concertmaster of symphony orchestras in Hamburg, Bremen, and Dresden. Many appearances in solo and quartet in European and South American countries. Present member of Boston Symphony Orchestra.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.*

Formerly director of the Phonographic Archives of the Academy of Scienc in *Vienna.* Taught physics of sound and voice at University of Vienn Research Assistant on speech clinic, Ohio State University. Physics instru tor Northeastern University.

HOMER HUMPHREY, *Organ, Harmony.*

Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonne *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 19 for chamber music. Church organist and choral conductor. Former preside Iota Chapter, Pi Kappa Lambda. Dean of Massachusetts Chapter, Americ Guild of Organists.

PERCY F. HUNT, *Voice.*

Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florenc* Bouhy, *Paris.* Concerts and church work.

HARRISON KELLER, *Supervisor of String Department, Violin.*

Violin, Lundberg; Gustav Hollaender (*Stern's Conservatory, Berlin*), Antc Witek, *Berlin,* and Leopold Auer, *St. Petersburg.* Concert appearances this country; founded former Boston String Quartet 1925, and leads th present quartet of the same name. In World War, commissioned lieutenan leader of band 301st U. S. Field Artillery.

ALFRED KRIPS, *Violin.*

Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestr present member Boston Symphony Orchestra and Boston String Quartet.

GEORGES LAURENT, *Flute, Woodwind Ensemble.*

First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Former first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légio d'Honneur, Officier de l'Instruction Publique (France).* Since 1918 solo flut Boston Symphony Orchestra. Musical Director Flute Players Club.

ERNST LEVY, *Pianoforte, solfège.*

Pianoforte, Hans Huber, Egon Petri, Basle Conservatory, *Switzerland;* Raou Pugno, *Paris.* Composition, Friedrich Klose and others, *Basle;* musicolog and philosophy, University of Basle. Professor pianoforte, Basle Conservatory gave many recitals in Europe. Founded and conducted for eight years th Choeur Philharmonique de Paris. His compositions include nine symphonies other orchestral and choral works, chamber music and songs.

ANNA STOVALL LOTHIAN, *Pianoforte.*

Graduate N. E. C. Pianoforte, Carl Stasny and Teresa Carreno, *Boston,* an Percy Grainger, *New York.* Solo performances in concert and with o chestra, and lectures.

GEORGES C. MAGER, *Trumpet.*

First Prize, Paris Conservatory. French Horn with Paul Mager; trumpet with M. Mager and Mellet. Formerly solo trumpet, Concerts Sechiari, Lamoureux, and Touche in Paris; first cornet, Société des Concerts du Conservatoire de Paris. Miséricorde Order from Serbia during World War; *Officier d'Académie, Officier de l'Instruction Publique (France).* First trumpet Boston Symphony Orchestra since 1919.

MARGARET MASON, *Pianoforte and Harmony.*

Graduate N. E. C. Pupil of Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Organ, Harmony, Counterpoint, Composition.*

Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, Harvard; and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ. Repetitor and stage assistant, State Opera in Munich, 1928-29.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*

Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York.* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass.*

First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* Solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie* (*France*).

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934. Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops".

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

RUBY NEWMAN, *Supervisor of the School of Popular Music*

Violin, Felix Winternitz; harmony and composition, Nicholas Slonimsky, *Boston.* Opera conducting, Meinhard von Zallinger; conducting, Dr. B. Paumgartner; Mozarteum, *Salzburg,* 1933, 1934, 1935. Conductor, Jenny Concert Broadcasts, 1932-1936; Rainbow Room Orchestra, *New York,* 1937 to 1940.

RAYMOND ORR, *Violin.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arth Brooke, Georges Laurent and George Barrère.

CHARLES PEARSON, *Voice, Supervisor Vocal Normal Course, Radio Techniqu*

Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murph *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice departmen MacMurray College for Women; professor of voice and history of musi DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broac casting Company, *New York.* Soloist with leading orchestras and churche

CARL PEIRCE, *Violin.*

Violin, Campanari, *Boston.* Harmony, Cutter and Ronconi, *Boston.* Co ductor of choruses, choirs and glee clubs. Public appearances in concert.

VICTOR POLATSCHEK, *Clarinet.*

Graduate State Academy of Music, *Vienna;* later Professor of Clarinet same institution. First clarinet Vienna Philharmonic Orchestra (1912-1930 under foremost conductors of Europe. Present solo clarinet Boston Symphor Orchestra.

C. ROLAND REASONER, *Violin.*

Violin, Vaughn Hamilton and Felix Winternitz, N. E. C. Conductor of Pre paratory String Class.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N. Y Univ.) *Practice Teaching* (*School Music Division*).

Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsy vania. Director of Music Education in Newton, Massachusetts, since 1941.

SIMONE RIVIÈRE (Baccalauréat and Licence, Univ. de Bordeaux, France) *French language, diction, and literature.*

Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Pari Head of French department in private schools; recitals of French songs.

NORINE ROBARDS, Mus. B. (N. E. C.), *Pianoforte, and Assistant in Pianc forte Normal Course.*

Pianoforte, Clayton Johns.

DONALD S. SMITH, *Pianoforte.*

Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri *Zakopane, Poland.* Church organist and lecturer.

WARREN STOREY SMITH, *Harmony, Theory, Counterpoint, and Musica History.*

Graduate Faelten Pianoforte School, *Boston.* Composer of numerous work in various forms. Contributed to Grove's Dictionary of Music. Universit Extension lecturer. Former assistant music critic Boston Evening Transcript now music editor Boston Post.

SIMON STERNBURG, *Tympani and Percussion Instruments.*

Tympani and Percussion, Thomas B. Senia, *Boston.* Musical Theory, Boston University. Member of Innes Band, Boston Festival Orchestra, Vannini Ensemble, and of the Boston Symphony Orchestra since 1922. Taught at Eastern Music Camp.

ALICE H. STEVENS, *Voice.*

Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

RICHARD E. STEVENS, *Pianoforte.*

Graduate N. E. C. Pianoforte, Dennée, Carlo Buonamici, Perabo, *Boston;* G. Buonamici, *Florence;* Moszkowski, *Paris.* Recitals, and soloist with Boston Symphony Orchestra.

VIRGINIA STICKNEY, *Violoncello.*

Graduate N. E. C. Violoncello, Joseph Adamowski.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*

Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

LURA TAYLOR, Mus. B. (N.E.C.), *European and American History.*

Research in Early Christian and Byzantine music in Athens, Greece and Near East with M. Hadjes; in Art and Civilization of the Near East with Prof. Kenneth Conant, Harvard. Member, American Society of Architectural Historians. Collaborator in the Study of the Monastery of Cluny, France, conducted by the Medieval Academy of America.

EVERETT TITCOMB, *History of Church Music and Choir-training.*

Organ, S. B. Whitney, Pianoforte, T. P. Currier, *Boston.* Special study of Plainsong methods at various Abbeys, *England and France.* Organist and Director Schola Cantorum, Church of St. John the Evangelist, *Boston.* Dean of Music School, Wellesley Conference. Composer of organ and choral works for church use.

WILLEM A. VALKENIER, *French Horn.*

French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterda* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentr *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverei *Berlin* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music w Busch and Klinger Quartets. Solo horn of Boston Symphony Orchest member since 1923.

EDITH VOGL, Ph.D. (Prague Univ.), *German, Italian.*

Graduate Prague Conservatory of Music and Master-school of Pia (Franz Langer). Public and radio piano recitals in Central Europe, acco panying and coaching. Professor Pianoforte and History of Music, Prag Academy of Music. Secretary Czech Philharmonic Orchestra. Professor Music, Modern Languages and Fine Arts, 1939-1942 at Keuka College.

BEVERIDGE WEBSTER, *Pianoforte.*

Pianoforte, Isidor Philipp, *Conservatoire de Paris;* awarded first prize pianoforte, the only American to have achieved this honor. Later a memb of the jury. Appearances in recital in Europe and as guest artist with t major orchestras; American debut with the New York Philharmonic Orchest soloist with the Boston Symphony Orchestra under Koussevitzky; also w the Philadelphia, Chicago, Cleveland, St. Louis and Pittsburgh Sympho Orchestras.

ALICE E. WHITEHOUSE, *Solfége.*

Graduate N. E. C. Pianoforte, Buonamici, Proctor, Dennée, DeVoto, *Bost* Has been active as teacher, lecturer, and music critic, and in church wo

WILLIAM L. WHITNEY, *Supervisor of Voice Department, Voice.*

Voice, Myron W. Whitney, *Boston;* Vannuccini, *Florence;* Stockhaus *Frankfort.* Coached opera with Fischer, *Munich.* Pianoforte, Lang, *Bosto* Franklin Taylor, *London;* G. Buonamici, *Florence.* Composition, Pro *London;* Rheinberger, *Munich;* Sir A. MacKenzie, *Florence.* Concert a oratorio singer in England, Italy, Germany and United States. Organiz and managed school for vocalists and pianists in Boston, with branches Florence and Paris, with distinguished faculty. Has taught at Royal Norn and Wimbledon Colleges, *London.*

LETA FULTON WHITNEY, B.S. (Russell Sage College), Mus.B. (N.E.C.) *Sch Music and Practice Teaching.*

Graduate Emma Willard Conservatory, *Troy.* Voice, Nobbeo, *Troy;* Trin *Florence;* William Whitney, *Boston.*

SUSAN WILLIAMS, *Pianoforte.*

Graduate N. E. C. Pianoforte, DeVoto, *Boston;* Harold Bauer, N. E. *Summer sessions.* Soloist with orchestra.

CLEORA WOOD, *Voice.*

Studied voice with Riccardo Martin, *Rome;* Dame Nellie Melba, *London;* Dingh Gilly and Cécile Gilly, *Paris;* acting with Albert Carré, *Paris;* and Dr. Herbert Graf, now of New York; coached with Hans Opperheim (Mozart opera); Claire Croiza (French songs); Elena Gerhardt (German Lieder), *Leipzig;* and others. Principal soprano roles at Opéra Comique, *Paris,* 1932-33; concerts in France, Italy, Belgium, England, and Holland. Appearances with Boston Symphony Orchestra under Koussevitzky and Burgin.

ALFRED ZIGHERA, *Violoncello.*

First Prize Paris Conservatory. Violoncello, Loeb; Ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet. Outstanding player of the Viola da Gamba in Europe and America. *Croix de guerre.*

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

JUNIOR TEACHERS

Pianoforte
MAXINE BUCHANAN
MALCOLM CREIGHTON
JEANNETTE GIGUERE
ALINE GROSSART
DORIS HARTSHORN
BETTY HILKER
VIRGINIA KLOTZLE
ELISABETH SCHULZ
ALICE WHITEHOUSE

Organ
DOWELL McNEILL

Voice
ALICE GIROUARD
SARAH LIBBEY
DOROTHY RICHARDS

Violin
RUTH AUSTEN
BASIL PRANGOULIS
ELIZABETH WALKER

Violoncello
NORMA OLSON

Flute
RAYMOND ORR

Clarinet and Saxophone
NORMAN CARREL

Accordion
FRANK GAVIANI

OPPORTUNITIES FOR STUDY

The courses of study at the New England Conservatory of Mus are carefully planned to meet a great variety of demands for spe cialized musical education. Each maintains a consistent balance be tween the major interest and those subjects which contribute direct or indirectly to the broadening of musicianship.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time an effort to instrumental or vocal study, the Diploma courses provide th most essential supplementary musical studies, with a minimum of th academic, to furnish the preparation necessary for his particul career. Qualified students may complete one of these courses i three years.

A solid grounding is provided in musical theory, but this trainin is constantly linked with its application to the practical side of musi Intensive work in ear-training, rhythm, and sight-singing is given the solfège classes, which parallel the work in counterpoint an harmony during the first two years, so that the student may b enabled to hear what he writes, and to develop a practical, nc merely a theoretical sense of rhythm and musical phrasing. Th study of sixteenth century counterpoint, based on the works c the masters themselves, is made the first basis for an understanc ing of the structural side of music. A study of harmony follow simplified by the principles already acquired, and clarified by almo immediate reference to the works of the past. In the more advance Harmony 3, and the class in Theory, further application is mac of the procedures which have been studied in detail to the gre literature of music: the chorales and fugues of Bach, the sonatas Beethoven. The laws of acoustics, principles of orchestration, ar other matters important to the musician are also dealt with. Th course in the History of Music offers a survey of the entire field music, generously illustrated by recordings.

Special supplementary work is planned according to the maj field. For pianists there are classes in sight-playing and ensembl playing, and the pianoforte class in which a large repertoire of th literature is presented and discussed from the particular standpoi of the student-pianist. Piano students are also provided actual e perience in the Pianoforte Normal course in the supervised teachin of young pupils. — For organists there are special courses in choi training which include the study of the history of church music. Th class in keyboard harmony, the organ class in which students me together to discuss general problems and to seek further into th literature of the instrument, and the course in choral conducting a all of practical value in training for future positions.—For singe there are language courses especially adapted to their needs, ar in addition the student is given supervised training in the diffic

art of vocal teaching. Students may avail themselves of the course in operatic singing and acting.—Performers on orchestral instruments are provided with a new, intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and in Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. There is also the String Training class which deals in a concentrated way with the particular problems of the string group in the orchestra. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Instrument class. All orchestral players become acquainted with a large section of the literature through the orchestral reading class, and are given opportunity to perform many works, both classic and modern, in public and over the radio in the Conservatory Orchestra.

Students of composition and instrumentation are given more advanced theoretical work, but their major work is done in private lessons, as in the case of instrumental majors. More advanced work is also done in conducting and instrumentation, and the students are given opportunities in the composition class and elsewhere to hear the works which they have composed or arranged.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

ADVANCED DIPLOMAS

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias. The Advanced Diploma courses offer students who have particular talents as soloists or ensemble-players opportunity to concentrate still further on their instrumental work. One requirement is the presentation of a complete public recital.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one. At the Conservatory the degree courses may be completed by qualified students in four years. These courses meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the

degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and in Radcliffe College on the same terms as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded. Counterpoint 3, based on the previous study of tonal harmony, leads to the writing of fugues. Musical Form and Contemporary Music are advanced courses, studying both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in English Composition and Speech, and in English Literature, as well as courses in European and American History and Government, Physics (dealing with this subject particularly as it relates itself to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building, by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses, being very similar to those demanded for the Soloist's Diploma, including the public solo recital. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may also major in Ensemble-playing. Students may be admitted to a major in Research, substituting the writing of a thesis for a portion of their instrumental work during the senior year.

A special course is planned for Composition majors, including more advanced work in this field, in addition to the increased academic requirements. As in the Diploma course, the larger proportion of the major work, including the study of instrumentation, is done in private lessons, since it is only in this way that true individuality may be developed in each student.

The School Music course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states who take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on school music teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the

various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 44 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Psychology, 2; Fine Arts, 6; Language, 6); and the 24 hours of professional subjects (Principles and Problems of Education, 6; Music in the Elementary Schools and Secondary Schools, 8; Psychology, 4; Practice Teaching, 6) required by many state boards.

MASTER'S DEGREE

The degree Master of Music may be earned by students who possess the equivalent of the New England Conservatory Bachelor's degree, and who are able to meet the requirements, including a serious piece of research and other supplementary subjects which are planned so as to contribute to the carrying out of the main work. This work may be done in a number of different fields, but must be concentrated very closely on musical subjects.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. The Director and the Dean of Students are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

All students of the Conservatory who are qualified, whether specia or full course students, are welcome without additional fee to mem bership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in Student recitals and to profi by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musica art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory has proven of great value to many. Students working for credit are required to make a phonograph recording twice a year, which makes a valuable record of their progress.

A Student Handbook is provided with information useful to the student and with regulations which they must follow. It also contains a discussion of the Honor Point Plan, the functions of the Board of Faculty Advisers and the Student Council, and other matters of particular importance to the students.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages, with references to section numbers which provide specific information in the 'Sections for Reference' (pages 49-69).

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects' (pages 28-45).

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'.

An **a** following the number of semester hours credit indicates that the class meets during the first semester only; a **b** indicates second semester only. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director. (See §§ 6h and 15f for examples.)

First Year		Second Year (Junior)		Third Year (Senior)	
PIANOFORTE §§ 1a-d, 2-5, 6a-c, g, 18, 24-28					
Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Pianoforte Sight Playing	4	Ensemble-playing	2
History of Music 1	4	Pianoforte Normal 1	4	Pianoforte Normal 2	4
Orientation Class	1	English Literature Lectures	2	Pianoforte Class	2
	26		26		26
ORGAN §§ 1a-d, 2-5, 6a-c, g, 19, 24-28					
Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	Liturgical Music	4	Choir Training	4
History of Music 1	4	Conducting 1	2	Keyboard Harmony	2
Orientation Class	1	English Literature Lectures	2	Organ Class	2
		Organ Class	2		
	26		26		26
VOICE §§ 1a-d, 2-5, 6a-c, g, h, 20, 22a, 24-28					
Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	German	6
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	English Fundamentals	4
Italian	4	Vocal Normal 1	4	Vocal Normal 2	4
History of Music 1	4	French	6	Chorus	0
French Diction	2	Chorus	0		
	26		26		26

CONSERVATORY DIPLOMA COURSES (*Continued*)

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ Ia-d, 2-5, 6a-c, g, 21, 22b, 24-28

Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4
Counterpoint 1	2a	Harmony 2	2a	Theory	4
Harmony 1	2b	Counterpoint 2	2b	Fine Arts Lectures	2
English Fundamentals	4	History of Music 1	4	Ensemble Playing*	2
String Training* / Conducting 1†‡	2	Ensemble-Playing*† / English Literature Lectures‡	2	Instrumental Class / String Class†‡	2
Orchestra Reading	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2	String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2
Orientation Class	1	Orchestra Reading	2	Conducting 1* or 3†‡	2
		Orchestra	0	Orchestra Reading	2
	26		26	Orchestra	0
					26

*for String Majors † for Woodwind Majors ‡ for Brass Instrument Majors

COMPOSITION or INSTRUMENTATION §§ 1, 2, 3e, 4a, 5a, 6a, d, e, 22c, 24-28

Two Instruments	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Harmony 2	2a	Conducting 2	2	Musical Form	4
Counterpoint 2	2b	Theory	4	*Instrumentation	4
English Fundamentals	4	Instrumental Class	6	*Composition Class	2
History of Music 1	4	English Literature Lectures	2	Fine Arts Lectures	2
Conducting 1	2			Conducting 3	2
	26		26		26

*For Instrumentation Majors, Physics, 6 semester hours credit, is substituted for the class in Instrumentation and the Composition Class.

CONSERVATORY ADVANCED DIPLOMA COURSES

SOLOIST'S DIPLOMA in { PIANOFORTE §§7, 8, 18, 24-28 / ORGAN §§7, 8, 19, 24-28 / VOICE §§7, 8, 20, 22a, 24-28 / VIOLIN or other SOLO INSTRUMENT §§7, 8, 21, 22b, 24-28 }

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE §§ 10, 11 a-d, g, 12-14, 15a-c, e, f, 18, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège I	5	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint I	2a	Harmony 2	2a	Musical Form	4	Counterpoint 3	4
Harmony I	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
Fine Arts	6	History of Music I	4	Physics	6	Ensemble-playing	2
English Composition and Speech	6	Theory	4	Pianoforte Class	2	Language	6
Orientation Class	I	Pianoforte Sight Playing	4	Keyboard Harmony	2		
		Ensemble-playing	2				
	30		30		30		30

ORGAN §§ 10, 11a-d, g, 12-14, 15a, b, e, 19, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège I	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint I	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony I	2b	Counterpoint 2	2b	History of Music 2	4	English Literature	6
English Composition and Speech	6	Theory	4	Choir Training	4	Language	6
Fine Arts	6	History of Music I	4	Physics	6	Organ Class	2
Orientation Class	I	Liturgical Music	4				
		Organ Class	2				
	30		30		30		30

Continued on the next page

Courses Leading to the Degree
BACHELOR OF MUSIC

VOICE §§ 10, 11a-d, g, 12-14, 15a, b, e, f, 20, 22a, 24-28

Freshman Year		Sophomore Year		Junior Year		Senior Year	
Major	8	Major	8	Major	8	Major	8
Solfège 1	4	Solfège 2	4	Harmony 3	4	Contemporary Music	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	English Literature	6
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	German	6	Opera Class	6
Italian	6	History of Music 1	4	Opera Class	4	Chorus	0
French Diction	2	French	6	Chorus	0		
	30		30		30		30

VIOLIN or other ORCHESTRAL INSTRUMENTS §§ 6f, 10, 11a-d, g, 12-14, 15a-c, e, 21, 22b, 24-28

Major	8	Major	8	Major	8	Major	8
Solfège 1	5	Solfège 2	4	Harmony 3	4	Counterpoint 3	4
Counterpoint 1	2a	Harmony 2	2a	Musical Form	4	Contemporary Music	4
Harmony 1	2b	Counterpoint 2	2b	History of Music 2	4	Fine Arts	6
English Composition and Speech	6	Theory	4	Physics	6	English Literature	6
String Training* / Instrumental Class†‡	2	History of Music 1	4	Ensemble-Playing* / Woodwind Ensemble† / Brass Ensemble‡	2	String Quartet* / Conducting 3†‡	2
		Ensemble-Playing*† / Elective‡	2			Orchestra	0
		String Quartet* / Woodwind Ensemble† / Brass Ensemble‡	2				
Conducting 1	2			Orchestra Reading	2		
Orchestra Reading	2	Orchestra Reading	2	Orchestra	0		
Orientation Class	1						
	30		30		30		30

COMPOSITION §§ 10, 11a-b-c, 12-14, 15d, 22c, 24-28

Two Instruments	8	Major	8	Major	8	Major	8
Solfège 2	4	Harmony 3	4	Counterpoint 3	4	Contemporary Music	4
Harmony 2	2a	Theory	4	Musical Form	4	Conducting 3	2
Counterpoint 2	2b	Instrumentation	4	History of Music 2	4	English Literature	6
English Composition and Speech	6	Fine Arts	6	Physics	6	Language	6
History of Music 1	4	Instrumental Class	2	Composition Class	2	Composition Class	2
Instrumental Class	2	Conducting 2	2	Instrumental Class	2	Elective	2
Conducting 1	2						
	30		30		30		30

SCHOOL MUSIC §§ 10, 11a-c, f, 12-14, 15e, 23, 24-28

Instrument	4	Instrument	4	Instrument	4	Instrument	4
Solfège 1	4	Solfège 2	4	Harmony 3	4	Practice Teaching	6
Counterpoint 1	2a	Harmony 2	2a	Sociology	6	Conducting 3	2
Harmony 1	2b	Counterpoint 2	2b	Psychology for Teachers 3	2	Theory A	2
English Composition and Speech	6	Psychology for Teachers 1 & 2	4	Principles and Problems of Education 1 & 2	4	English Literature	6
Fine Arts	6	Conducting 1	2	Conducting 2	2	Principles and Problems of Education 3	2
Instrumental Class: String Class	2	European History	3a	Music in the Elementary Schools	4	Instrumentation	4
Brass Class	2	American History and Government	3b	Music in the Secondary Schools	4	Physics	6
History of Music 1	4	Language	6	Keyboard Harmony	2	Choral Class	0
Choral Class	0	Instrumental Class: Woodwind Class	2	Choral Class	0		
		Choral Class	0				
	32		32		32		32

Courses leading to the Degree

MASTER OF MUSIC

with concentration in

Historical Research
Musical Theory
Composition
Music Education
} §§16, 17, 24-28

OTHER SUBJECTS OFFERED

(Not included in outlines of Diploma or Degree courses; See Description of Subjects)

Bibliography and Research
Choral Worship
Conference Courses
English Seminar
Musical Criticism
Musicianship Classes for Children
Radio Broadcasting
Recorder Class

SCHOOL OF OPERA

Advanced and preparatory classes in repertoire, dramatics, diction, etc.; coaching and conducting; stage direction (see page 43).

SCHOOL OF POPULAR MUSIC

Specialized professional instruction in the various orchestral instruments and pianoforte; arranging, group performance, problems of the microphone (see page 44).

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

merican History and Government

Chief political, economic and industrial developments. Social and cultural life. History and principles of the Constitution. Selected Supreme Court cases. The Monroe Doctrine from 1823 to present-day Pan-Americanism. Analysis of cause and effect of wars. Contemporary and post-war problems. Maps, reading of documents, reports.

Miss Taylor — 3 hours weekly, 2nd semester

bliography and Research

Training in use of library. Technique or research. Bibliography and methods of modern scholarship. Required of students writing a thesis. (§28j)

Mr. Furness — Conference Course (see page 29)

ass Class (*See* Instrumental Class)

ass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group, whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Coffey — 1 hour weekly

oir Training

Choir administration and Choir Room technic. The Anglican Choral Service. Vernacular hymns of all schools. Methods of vocal training for choir work, including the training of boys' voices. Elementary improvisation. Choir repertory.

Mr. Titcomb — 2 hours weekly

Choral Class

The Choral Class meets regularly with the Chorus (see below), bu devotes an additional two hours weekly to the special study of a wide repertoire of Choral Literature and the principles of Chora Training. Students of Conducting 2 are given opportunity for prac tical experience.

Mr. Findlay — 2 hours weekly

Choral Worship

A general course of practical training in the singing and direction of Gregorian and Polyphonic music. Open to clergy, choirmaster and all others who are interested in Liturgical Music, its history administration, and practice in singing and accompaniment.

Mr. Titcomb — 1 hour weekly

The Conservatory Chorus

Chorus

Through the regular rehearsals of the chorus, strict training is pro vided in the fundamental principles of choral singing, including ac curacy of reading, clearness of diction, and elasticity of expression The rehearsals are conducted partly without accompaniment. The repertoire studied includes unaccompanied mediaeval and modern church music; part songs and secular choruses, for women's voice as well as for mixed chorus; also works with orchestral accompani ment.

Mr. Findlay — 2 hours weekly

Composition

The chief work in composition, both in the Diploma and in the Degree courses, is carried on in private lessons. Problems of instru mentation are made a part of this work, being thought of as an in trinsic part of the actual creative work. (§§6d, 15d)

Composition Class

A general consideration of problems of form, style and texture with the work of members of the class forming the basis of discus sion. As far as practicable, all chamber music works will be per formed for the class; orchestral works of sufficient merit may be per formed by the Conservatory Orchestra.

The Director — 1 hour weekly

Conducting

1. *Manual technique and the musical and psychological problems of the conductor.* Time-beating in all forms of measure and in all tempi. Analysis of the movements of the hand and stick and the development of expressive gesture. Attack, release, phrasing, fermate, etc. The score from the standpoint of the conductor. Each student is required to conduct pieces in various styles and to demonstrate a practical grasp of the problems involved. Stress is given to the fundamentals of conducting technique.

Mr. Findlay — 1 hour weekly

2. *Special problems of the choral conductor.* The study of the problems involved in training the chorus. Procedures for developing excellence in tone quality, blending, intonation and other minutiae. Further study of the conductor's technique with special reference to the chorus, emphasizing score-reading and interpretation. The psychology of the rehearsal. Students in this course are required to attend all rehearsals of the chorus and to conduct or accompany when called upon. Repertoire includes both accompanied and unaccompanied works, most of which are suitable for use with the better grade of choral society and school chorus. Prerequisite, Conducting 1.

Mr. Findlay — 1 hour weekly

3. *Special problems of the orchestral conductor.* The special problems arising from the nature of the various instruments and choirs. Ensemble, balance, score-reading, and interpretation. The psychology of the orchestral rehearsal. Students in this course are required to attend the rehearsals of the orchestral class and to conduct when called upon. Repertoire includes representative symphonic and concert works, most of which are suitable for use with the better grade of amateur and student orchestras. Prerequisite, Conducting 1.

Mr. Findlay — 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and school music departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (§28j) (See also Bibliography)

Mr. Furness, Mr. Findlay, and others

Conservatory Chorus (*See* **Chorus**)

Conservatory Orchestra (*See* **Orchestra**)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. (Co-requisite: Solfège 1 or 1x) A study of two-part 16th century modal counterpoint, based mostly on the works of Orlando di Lasso, with special emphasis upon the melodic treatment of dissonances, the use of suspensions, and general melodic and contrapuntal principles. This study leads to the construction of canons and motets to Latin words, written in various modes.

 2 hours weekly, first semester

2. (Prerequisites: Counterpoint 1 and Harmony 1. Co-requisite: Solfège 2) A continuation of modal counterpoint, in three and four voices, following carefully analyzed models from the great 16th century writers such as Palestrina and Orlando di Lasso.

 2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

 Second semester: Fugue writing. Subject, answer and countersubject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. 2 hours weekly

 Mr. McKinley, Mrs. Mason, Mr. Cooke and Mr. W. S. Smith.

English Composition and Speech

Writing and speaking for direct effects. Study of modern literary examples. Intensive training and practice in effective writing in all forms, including research. Principles of public speaking and debate. Drill in letter writing and discourse essential to the professional musician.

Mr. Furness — 3 hours weekly

English Fundamentals

Practical survey of reading, writing, and speaking English effectually. Grammar, punctuation, sentence structure, and fundamental

mechanics of correct writing and speech. Reading for thought and for pleasure. Organization and performance of lecture-recitals.

Mr. Furness — 2 hours weekly

English Literature

English Literature presented with a background of World Literature. Emphasis on development of standard forms. Correlation with history, fine arts, and sociology. Evolution of a democratic ideal. Detailed study of modern writers with special attention to contemporary problems.

Mr. Furness — 3 hours weekly

English Literature Lectures

Survey of American Literature, 1630-1940. Lectures. Text assignments. Written and oral reports. Evolution of the American way of life. Study of American culture and national consciousness, emphasizing problems and themes vital to the present.

Mr. Furness — 1 hour weekly

English Seminar

Reading in specialized aspects of literature. Literary criticism and research. Investigation under direction of instructor, culminating in term thesis. Suggested topics: Chaucer; Shakespeare; English fiction; English Literature in the seventeenth century; modern American culture. May count toward Master's Degree.

Mr. Furness — Conference Course (see page 29)

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combinations, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Keller — 1 hour weekly

European History

Outline of the history of Western Europe from the fall of the Roman Empire to the present time. Social and cultural history to the fourteenth century. Emphasis on varied development of the Renaissance in political theory, art, literature and science. Growth of European national and economic life. International relations.

Miss Taylor — **3 hours weekly, 1st semester**

Fine Arts

An introduction to the arts of painting, sculpture and architecture with emphasis upon Ancient Greek, Medieval Christian, European Renaissance Art and Modern Art of the Western World. The aesthetic, functional, social and psychological aspects of the fine arts. Lectures, class discussions, excursions to local museums, reading assignments and the study of photographic material.

1 hour lecture weekly
2 hours class periods weekly

Fine Arts Lectures

The lectures only of the Fine Arts Course.

1 hour weekly

French

1. Elementary grammar, reading and conversation. Phonetics.
Mme. Riviere — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.
Mme. Riviere — 3 hours weekly

3. French literature and civilization. Phonetics.
Mme. Riviere — 3 hours weekly

French Diction (preparatory to **French 1 and 2**)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.
Mme. Riviere — 1 hour weekly

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.
Dr. Vogl — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.
Dr. Vogl — 3 hours weekly

3. For singers: Study of German Lieder.
Dr. Vogl — 2 hours weekly

Harmony

1. (Prerequisite: Counterpoint 1. Co-requisite, Solfège 1 or 1x) A study of chord progression and harmonization of melodies, with particular attention to smooth voice leading and feeling for tonality. The vocabulary includes all triads and seventh chords and their inversions in major and minor keys. Elementary modulations are studied. — 2 hours weekly, second semester

2. (Co-requisite: Solfège 2) Modulation by common chords; the simple chromatically altered chords including neighbor dominant and diminished sevenths, augmented and Neapolitan sixths; utilization of this material, together with the principles for the treatment of dissonance studied in Counterpoint 2, in the harmonization of chorale and other melodies. Extensive analysis of suitable material, especially the great chorale settings of J. S. Bach. 2 hours weekly, first semester

3. Modulation through chromatic sevenths, augmented sixths, and enharmonism; appoggiatura chords; diatonic and chromatic ninths. Application of melodic dissonance, and especially the appoggiatura, to the harmonic style of Haydn, Mozart, and Beethoven. Extensive analysis of the works of these composers, and of chromaticism in general, in the works of Schubert, Chopin, Wagner, Franck, and others. Analytic discussion of the impressionist harmony of Debussy and Ravel, and the so-called polytonal and atonal styles.

2 hours weekly

INSTRUCTORS

Mr. Cooke — Mr. McKinley

Mr. W. S. Smith — Mrs. Mason

History of Music

1. This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

2. A detailed study of selected phases, with more emphasis upon technical developments than upon biographical material. Subjects studied include the history of the fugue, the sonata and the symphony; the story of the orchestra; the development of opera, and the various "isms" from romanticism to atonalism. Lectures, reading and reports. During the playing of musical illustrations the scores are simultaneously projected upon a screen before the class.

Mr. McKinley — 2 hours weekly

Instrument (*See* §§18-23)

Instrumental Classes

String Class *Wood-Wind Class* *Brass Class*

Fundamentals of the technique of instruments through actual manipulation. Students are required to keep notes on and to demonstrate a clear insight into the mechanics of all instruments in each family, as well as to develop a substantial ability in performance on at least one instrument in each group. The instruction is planned in such a way as to exemplify good class teaching procedures, all important aspects of which are discussed as an integral part of the course.

String Class	Mr. Reasoner	1 hour weekly
Wood-wind Class	Mr. Carrel	1 hour weekly
Brass Class	Mr. Coffey	1 hour weekly

Instrumentation

A study of the instruments of the symphony orchestra and band as regards their characteristic timbres, registers, and technical possibilities, together with the principles and practice of scoring homophonic and polyphonic music, for orchestra in the first semester, and band in the second semester. A further detailed study of the acoustical and mechanical bases of the techniques of these instruments is made, stressing in the first semester the stringed and percussion instruments, in the second, the wood and brass instruments. Through this study the student gains an insight into the problems of the performer as well as an intimate knowledge of the method of tone production and of the system of fingering in all families of instruments studied.

Mr. Findlay — 2 hours weekly

Italian

1. Elementary grammar, translation, composition. Composition with emphasis on Italian art and culture. Drill in diction. Singing of Italian text.

Dr. Vogl — Diploma course, 2 hours weekly; Degree course, 3 hours weekly

2. Review of grammar. Readings in Italian literature. Advanced composition and conversation.

Dr. Vogl — 3 hours weekly

2. For singers: Study of Italian Opera and old Italian Arias.

Dr. Vogl — 2 hours weekly

Keyboard Harmony

Harmonization at the keyboard of simple chorale melodies and folk tunes; playing from the figured basses of Corelli and others;

elementary modulation; resolution of chromatic and discordant combinations.

Mr. McKinley
Mrs. Mason — 1 hour weekly
Mr. Cooke

anguage (*See* French, German, Italian)

iturgical Music

The Catholic Liturgy and the historical background of Church Music. The Gregorian Modes and notation. The Plainsong of the Mass, Vespers, Compline, and the Solemnities of Holy Week. Practical training in the pronunciation of Church Latin and the correct rendition of Gregorian Chant (Solesmes version). Organ accompaniment of Plainsong. Polyphonic settings of liturgical texts, medieval and modern.

Mr. Titcomb — 2 hours weekly

lajor (*See* §§18-21)

usic in the Elementary School

Methods and materials for elementary and grammar grades. A study of the various approaches in the teaching of music to children and of the principles and devices of proven worth in current use, together with detailed study of the more important music series designed for grade schools. This study is conducted by means of assigned reading, lectures, and class discussions, each student being required to demonstrate the various procedures. In correlation with this course occasional visits to various nearby schools are arranged, so that students may observe the classroom work of children under competent teachers. Written reports of such observation assignments are required, and such points observed as have a vital bearing upon excellence in teaching or upon significant trends in music education are discussed in their relation to the work of the course.

Mr. Findlay — 2 hours weekly

usic in the Secondary School

The first semester is devoted to a study of the earlier secondary level: i.e., intermediate or junior high school; the second, to the upper secondary level, or senior high school. The course is designed to prepare the student to deal in a practical way with the problems arising from various musical activities of each level. Emphasis is given to procedure and the selection of suitable material for the various types of work desirable in the modern secondary school, including chorus and other vocal ensemble, orchestra, band, and other instrumental ensemble, theory and history courses, operetta preparation and production. As in the course *Music in the Elementary School,* visits to observe teaching and written reports are required.

Mr. Findlay — 2 hours weekly

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith — Conference Course (see page 30)

Musical Form

Prerequisite: Theory. An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Musicianship Classes for Children

Following the trend of modern musical education for children, classes in musicianship are provided under the instruction of a member of the Faculty. The work of these classes is designed to prepare the young student for subsequent entrance into the regular courses offered by the Conservatory. The course includes: training the pupil to comprehend and instantly to feel rhythmical values; teaching the pupil to hear what he sees, as an assistance in memorizing; training the pupil to read and to acquire ability in harmonization at the keyboard; helping the pupil to understand and to express the music he is playing, and so to form a discriminating taste in music. (§28k)

Miss Robards — 1 hour weekly

Opera Classes (*See* page 43)

The training for singers in the Opera School is included in the Degree Course with major in voice, but is also available to voice students in the Diploma Course and others. (§§ 6h, 28k).

Orchestra

The Conservatory Orchestra

The New England Conservatory Orchestra of eighty-five members gives an average of six to eight concerts each year, in addition to frequent radio broadcasts, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists. The Orchestra, which is conducted by the Director, is constituted as follows: Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one

English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

In addition to the programs prepared for concert performances, some of which are broadcast by radio, a large number of standard overtures, symphonies, and miscellaneous works are read or rehearsed. Many recordings are made of works as they are being played by the orchestra in concert, rehearsal, or broadcast, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

The Director 6 hours weekly

Orchestral Class

An orchestra, with the instrumentation of the classic period, offering training preparatory or supplementary to the Conservatory Orchestra. The repertoire is drawn largely from the classics but includes some later works, especially those for small orchestra. The class thus offers training in orchestral routine and an opportunity to become acquainted with the works of those masters who have written for the orchestra of small and medium size. This class is also a valuable adjunct to the class in Conducting 3, whose students are required to attend the rehearsals where they are given opportunity to conduct works in which they are sufficiently well prepared.

Mr. Findlay 4 hours weekly

rchestra Reading

This class is designed to cover in the course of a year a large number of representative works from the orchestral literature of all periods. The works chosen vary from year to year. They are studied briefly, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and be able to solve them.

The Director and others. 2 hours weekly

rgan Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley 1 hour weekly

rientation Class

A study of the problems of adjustment to post-high school work. Methods of study and practice discussed and illustrated. Problems

of time allotment, stage deportment, recreation and other matters pertaining to the Conservatory student.

Various Faculty members, and others — 1 hour weekly, first semester

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propogation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice production. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek — Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Webster — 1 hour weekly

Pianoforte Normal (*See* § 15f)

1. During two hours each weeks, student teachers take full charge of the pianoforte instruction of school children between the ages of eight and fifteen years. A general meeting takes place one hour weekly at which a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week discussed and criticised. Student teachers are given opportunities to conduct a general class, which meets also once a week. The following subjects are taught: —

 Musical Appreciation, in which the form, phrasing and the general structure of musical compositions are explained, together with the musical content; *Solfège,* including notation, ear-training, sight-singing and memorizing, rhythm, intervals, and scale and chord formation; *Rhythmic drill,* in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Mr. Henry Goodrich, Supervisor — 4 hours weekly
Miss Robards, Assistant

2. As in the first year, students take full charge of the instruction of school children during two hours weekly throughout the year. Teachers' meetings for the planning of the work take place one hour weekly and as in the first year there is a general class for the second year teachers, meeting one hour weekly.

Mr. Henry Goodrich, Supervisor — 4 hours weekly
Miss Robards, Assistant

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Gibson — 2 hours weekly

Practice Teaching

For School Music Majors. Teaching, under regular school conditions, of classes of children from primary through secondary school age in various musical activities, including singing, playing, and listening, and at the secondary level, the study of theory and history of music. This work is done in the public schools of the nearby City of Newton under the supervision of the Director of Music Education and the members of his staff, the Principals and co-operating teachers of the various schools to which student-teachers are assigned, the Supervisor of the Conservatory's Division of School Music and his assistant, Mrs. Whitney. Attendance is required at a weekly seminar session and frequent individual and small group conferences. Student-teachers are required to teach a minimum of sixty clock hours each semester.

Mr. Remley — Weekly teaching assignments, followed by a seminar session at the Library of Teaching Aids in Newton.

Principles and Problems of Education

1. and 2. A study of education considered as the well adjusted and orderly development of the human individual in relation to the social groups in which he lives; the role of the teacher in education and society; the teaching arts and their psychological principles.

2 hours weekly

3. The integration of the principles of education previously studied with a philosophy of human values in musical education, as these apply to the chief problems of group work. The problems of administration found in the work of supervision. Problems of organization of instrumental work. The groundwork of practical testing for musical ability and accomplishment.

Mr. Findlay — 1 hour weekly

Psychology for Teachers

1. and 2. A study of the chief facts and principles of mode scientific psychology as these facts and principles relate to th problems of teaching. Individual differences, intelligence, pe sonality, motives, emotions, learning, applications of psycholo to personal and social problems, educational and vocation guidance.

2 hours week

3. A course specially designed to integrate the findings of ps chology as studied in *Psychology for Teachers* 1 *and* 2, with th work of the methods courses: *Music in the Elementary School* ar *Music in the Secondary School.* Emphasis is placed upon the ps chological bases of good procedure in music teaching, the u foldment of musical personality through group work, and th educative values of music in school life.

Mr. Findlay — 1 hour week

Radio Broadcasting

A practical study of the development and structure of mode broadcasting, with special emphasis on program building, preparin for auditions, and microphone technique.

Recordings will be made of each individual, and of groups. Fiel trips to broadcasting studios and transmitters.

Mr. Pearson — 1 hour week

Recorder Class

A delightful and not too difficult means for the musical amate to participate in the performance of chamber music, and to cul vate his musicianship.

Mr. Trainer — 1 hour week

Sociology

A study of the groundwork of social relations, group behavior ar the influences which mould it, the adjustment of the individual t society, social organizations and control, social problems of toda reform, the relations between sociology and education.

3 hours week

Solfège

1. Prerequisite: Passing of test in fundamentals of music (§l This course is divided into two main divisions: (1) sight-singin (2) ear-training. The sight-singing and ear-training are conducte in such a way as to parallel the work in *Counterpoint* 1 ar *Harmony* 1. Melodic dictation in one and two parts. A study rhythmic formulas and their accurate realization in singing and practical instrumental performance, together with their notatio The alto and tenor clefs. The second semester leads to the reco nition of the simpler chords and their inversions, and the abili to take from dictation melodic lines of some complexity. Ea training records are provided. Great stress is placed on the pra tical application of the skill acquired, both in rhythmical precisio

and auditory perception, to the problems of instrumental sight-reading.

Mr. Levy 2 hours weekly

A special class for practice in the application of solfège to instrumental training, required in all graduating courses except those in Voice and School Music.

Mr. Levy 1 hour weekly, one semester

1x. A class especially designed for those unable to pass the test in fundamentals of music (§1d). This class covers these required fundamentals, and prepares the student to enter Solfège 2 at the beginning of the following year. (§28k)

Mr. Levy 3 hours weekly

2. A continuation of Solfège 1 or 1x, paralleling the work in Counterpoint 2 and Harmony 2. More advanced dictation and ear-training, as well as more complicated sight-singing, including transposition by clef and otherwise, preparatory to score reading.

Mr. Levy 2 hours weekly

ing Class (*See* Instrumental Class)

ing Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc. are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel 1 hour weekly

ing Training

A class devoted to the study of technique of orchestral bowing and fingering for stringed instruments. Drilling in the execution of a variety of bowings as they occur in the string literature. This class is designed to build up a technical equipment which will make the student capable of playing with precision, and of carrying out his rôle in an orchestra intelligently. The literature covered includes Handel's *Concerti Grossi,* Bach's *Brandenberg Concertos,* string parts from Haydn, Mozart, Beethoven, Brahms and Schumann symphonies, and a large repertory of string literature, including present day works.

Mr. Keller 1 hour weekly

ory

Prerequisites: Harmony 1 and Counterpoint 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and pro-

vides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith — 2 hours weekly

Theory A

This course is planned to give a wide perspective of the various forms into which musical composition flows. A study of the shorter forms as well as sonata form, including the analysis of many of the preludes and fugues of Bach's Well Tempered Clavichord, and Piano Sonatas by Beethoven.

Mr. W. S. Smith — 1 hour weekly

Vocal Normal (*See* §§ 6h, 15f)

1. After preliminary lectures and demonstrations, each student teacher is assigned voice pupils to teach, 2 hours a week, during the ensuing year under the direction of the supervisor, who attends the classes personally and gives suggestions and criticisms. Lectures each week prepare the student teachers to understand and deal effectively with the problems of teaching singing, vocal physiology and psychology. Student teachers prepare their pupils for a recital toward the end of the year.

Mr. Pearson — 3 hours weekly

2. Practical experience in teaching as in the first year, under supervision. Teacher's meetings, conferences, occasional lectures, observation of teaching, demonstrations and outside reading on methods, teaching material and graded vocal literature. Student recitals. Thesis, covering two years' work.

Mr. Pearson — 3 hours weekly

Woodwind Class (*See* **Instrumental Class**)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.

Mr. Laurent — 1 hour weekly

OPERA SCHOOL

Under the direction of Boris Goldovsky

The aim of the Opera School is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

aining for Singers

1. *Advanced Class of Opera*

 A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

2. *Preparatory Class of Opera*

 Vocally less advanced students will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

aining for Operatic Leadership

3. *Coaching and Conducting*

 A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

4. *Stage Direction*

 A practical study of *mise-en-scène,* combined with work in scenic construction, lighting, costuming and make-up.

 Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera School.

ture Course

Mr. Goldowsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera School will be required to attend this course, for which they will pay no additional fee. The course will also be open to the general public. (§28k)

SCHOOL OF POPULAR MUSIC

Ruby Newman, *Supervisor*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a school of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Students who are sufficiently advanced technically will have the additional advantage of practice in instrumental groups of varying size, each affording practical experience, and all under the direction of the supervisor.

Arranging for orchestra in the best contemporary styles of popular music is a field with increasing professional possibilities, yet one in which it has been difficult to obtain thorough instruction. The Conservatory is in a position to provide a solid foundation in theoretical training, together with a special course in instrumentation under the instruction of an expert professional arranger. The student will have opportunity to hear his orchestrations performed.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

An illustrated folder containing detailed information will be furnished to all interested upon receipt of a request addressed to the Conservatory.

SECTIONS FOR REFERENCE

CONSERVATORY DIPLOMA COURSES

ection I

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the First year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English
Mathematics
Latin or modern foreign languages
History or Science

b. An official transcript of record must be filed in the office of the Dean of Students upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean of Students before the first day of registration in September.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Passing of a test in fundamentals of music is required. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to sing simple solfège exercises in treble or bass clefs, and to recognize two-note intervals and short melodic patterns within the range of an octave.

Note: Students who are unable to pass this test in fundamentals may enter the Solfège 1x class, which meets three times a week and which aims to prepare the student for entrance to Solfège 2 at the beginning of the following year. (§28k)

e. Majors in Composition and Instrumentation must have completed the equivalent of Solfège 1, Counterpoint 1, and Harmony 1, and give proof of ability in the major field.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only (§28f). These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean of Students before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be examined in solfège, sight-playing, and keyboard harmony at each of these examinations.

d. Under §§18-21, *Instrumental Requirements,* will be found special information regarding the repertoire necessary for entrance to the Junior year, Senior year, and for graduation.

e. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by

examination, must report in person at the office of the Dean of Students at the beginning of that school year, and in no case later than six days after the beginning of the first semester.

ction 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First year.

b. Passing of the Junior Examination, a demonstrative examination in the major, which takes place toward the end of the First year or soon after the opening of the first semester of the following year.

tion 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the First and Second years.

b. Passing of the Senior Examination, a demonstrative examination in the major, which takes place toward the end of the Junior year.

c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior Examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement.

ection 6 Requirements for Graduation

a. Completion of all prescribed supplementary subjects.

b. Passing of the Final Examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.

c. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, of which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a students' recital or in ensemble, will count toward this requirement. In addition to the above requirements, a piece will be prescribed which must be performed by the candidate after two weeks' study without the aid of the instructor.

d. For Composition majors, the following must be submitted to the Director on or before May 1st:

1. A motet in three or more parts to Latin words.
2. A madrigal in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.

5. A work in one movement for pianoforte alone or with othe instruments, or for quartet or quintet of stringed or win instruments, which shall show a grasp of constructive pri ciples in the more extended forms.
6. An arrangement for full orchestra of an assigned selection.

e. For Instrumentation majors, the required work must be likewis submitted to the Director on or before May 1st.

Note: In addition to the requirements for Composition majors §6d 1-4, special work in arranging for a variety of instrumental combinations is required, depending to a certain extent upon the particular field for which the student is being prepared.

f. Special Requirements for Violin and other Orchestral Majors.
 1. All advanced students may be required to play in the Co servatory Orchestra or the Orchestral Class.
 2. Advanced violin, viola, and violoncello students may be r quired to attend Ensemble class for one or more years addition to credit requirements.
 3. Wind instrument players may be required to attend th Woodwind or Brass Ensemble Class one or more years in add tion to the requirement for credit.

g. All students working for instrumental or vocal credit toward Diploma are required to make a phonograph recording twice year. These are kept on file as long as the student is attendin the Conservatory. (§28d)

h. Substitutions for subjects in the Outlines of Courses may b made if permission is granted by the Director. Students majo ing in Voice who do not need the class in French Diction may b permitted to take the special class in applied solfège and Orie tation Class as a substitute. Voice majors may also be permitte to take Opera Class as part of the requirement for graduatio where a justified substitution can be found.

ADVANCED DIPLOMA COURSES

Section 7

Requirements for Admission

a. Possession of a New England Conservatory Diploma, or its equiv lent, with a major in the field in which the candidate desires th Advanced Diploma.

b. Recommendation of the instructor in the major field.

c. Passing of a demonstrative examination before an examinin committee at the beginning of the academic year.

Section 8

Requirements for a Soloist's Diploma

a. *Not less than one year* of intensive study at the Conservator

b. An artistic and authoritative public performance with orchestra, and, in the case of instrumentalists, in ensemble.

c. Presentation of a complete recital, not later than the second Saturday in May.

d. Completion of such additional work in supplementary studies as the Director may prescribe, with no mark lower than *C*.

e. Completion of the special requirements prescribed for each course (c in §§18-21), and of requirement in §6g.

f. Passing of a demontrative examination, conducted by the Director, and at least three other members of the Faculty.

Section 9

Requirements for the Diploma in Ensemble-playing

a. The requirements listed above under §§6g, 8a, d, e, f.

b. The student must have attended the Ensemble class during three full years. Violinists, violists, and violoncellists must have also attended the Quartet class during two full years.

c. Performance in the weekly recitals of a wide repertoire of ensemble music suitable to the candidate's instrument, including trios, quartets, quintets, both classic and modern. A work equivalent in difficulty to one of the Beethoven quartets, Opus 59, or the Brahms Piano Quintet, must be included.

d. A recital of ensemble music, the candidate taking part in each work, to be given not later than the second Saturday in May. The program may include works for various combinations of instruments, or all may be for the same combination.

THE COLLEGIATE DEPARTMENT

QUINCY PORTER, A.B., Mus. B., Mus. Doc., *Director*

THE FACULTY COUNCIL

THE DIRECTOR
THE DEAN OF STUDENTS } *ex officio*
FRANCIS FINDLAY
CLIFTON J. FURNESS, A.M.
HOWARD GODING
HARRISON KELLER
CARL McKINLEY, A.B., Mus. Doc.
WILLIAM L. WHITNEY

WALLACE GOODRICH, Mus. Doc., *Director Emeritus*

Section 10

The Faculty Council is empowered to make all decisions relatin to the Collegiate Department of the Conservatory.

Courses leading to the degree
BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent i required for admission to degree courses, with a creditabl record of scholarship. High school graduation is assumed t imply fifteen units of high school work, of which three mus be in English, two in foreign languages, one in mathematic (though two are recommended), one in science or history, an eight in elective subjects. Of these eight elective units, fiv must be chosen from academic subjects. The remaining thre units may be in music or other free electives. Any deficiency i high school credits must be made up during the first year o the degree course.

b. Presentation of an official transcript of record, together with a application for admission to the Degree Course. (Applicatio forms are obtainable at the office of the Dean of Students.) Thes papers must be presented at the office of the Dean of Student at least two weeks before the beginning of the academic year

c. Passing of the examination in fundamentals of music (§Id).

d. Except in Composition and School Music Courses, the completio of the equivalent of the First year in the Conservatory Diplom Course in the major instrument (§§18-21).

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior Examination of the Diploma Course, the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

e. Students who wish to major in Composition must present proof of particular aptitude in this direction, and must have accomplished the equivalent of Solfège 1, Counterpoint 1, and Harmony 1.

f. School Music majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

tion 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue, and for Music History 1 and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. The regulations of §2 apply also to the Degree courses.

g. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year c years, with not more than one failure.

b. Passing of a demonstrative examination before the Facult Council, taking place at the end of each of the first three year of the course. The Council's decision as to the placement c each student in the course is based not only on the result of th foregoing examinations, but also on the student's record.

Section 14

Requirements for Graduation

a. Completion of all course requirements.

b. Recommendation of the Faculty Council as a result of the fina examination conducted by the Council.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, or Violin or other Orches tral Instrument:
 1. Completion of prescribed repertoire.
 2. An individual recital to be given not later than the secon Saturday in May.
 3. Performance of a solo work or equivalent with the Conse vatory Orchestra.

b. For majors in Musical Research, Criticism, or Aesthetics:
 1. During the Senior year special work will be assigned to replac a portion of that emphasizing repertoire and solo performanc required of those majoring in an instrument or voice.
 2. The candidate for this course must submit in writing for th approval of the Faculty Council, the subject of his propose thesis at the beginning of the Senior year.
 3. The candidate must pursue the course in Bibliography an Research as part of his major, in addition to the supple mentary subjects prescribed for the final year. (§28j)
 4. Presentation of a completed thesis for the approval of th Faculty Council not later than April 1 of the final year. Th completed manuscript must be presented to the Supervis of Academic Studies by March 15.

c. For majors in Ensemble-playing (Pianists or String players)
 1. Instrumental requirements of §§ 18c, 21c.
 2. Requirements of § 9, b, c, d.

d. for majors in Composition.
 In addition to the requirements in § 6d, 1-4, the candidat must submit to the Director on or before May 1st, the following

1. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
2. A serious work for full orchestra, requiring not less than twelve minutes for performance.
3. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

. All students working for instrumental or vocal credit toward a Degree are required to make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory. (§28d)

. Substitutions for subjects in the Outlines of Courses may be made if permission is granted by the Director. Students majoring in Pianoforte may be permitted to take Pianoforte Normal as part of the requirement for graduation. In the Voice Course, students who do not need the class in French Diction may take the special class in applied solfège and Orientation Class as a substitute. Voice majors may also take work in Vocal Normal where a justified substitution can be found.

Courses leading to the degree

MASTER OF MUSIC

ion 16

Requirements for Admission

. Possession of a Bachelor's Degree from a college or music school of recognized standing. The course leading to this degree must have been the equivalent of the course prescribed by the New England Conservatory for the degree Bachelor of Music, as regards:

1. Subjects pursued and degree of advancement.
2. Approximate proportion of musical subjects to academic work.
3. Total number of semester hours.

Note: The Bachelor's Degree in Liberal Arts or Science, with music as a major, ordinarily comprises less work in music than that required for the degree Bachelor of Music. Qualified students holding a Bachelor's Degree which does not fulfill the requirements of the Conservatory, will be given opportunity to complete these requirements at the Conservatory before admission to the Master's Course.

. Application for admission, to be submitted to the Director not later than September 1 preceding the academic year in which the candidate desires to enter the course. Application must be made upon the form provided for the purpose by the

Conservatory, and must be accompanied with an official tran cript of college record.

c. One or more comprehensive examinations in musical subjec (except applied music) may be required of candidates enterin the Conservatory from other schools or colleges. Academic sul jects, so far as they conform to Conservatory requirements f the Bachelor's Degree, will be given appropriate credit witho examination.

d. Except in the field of Composition, submission in writing of plan of study, including the title of thesis, to the Faculty Counc Composition majors must submit a plan of study, and a stat ment of their proposed creative work.

e. Examination in applied music by the Faculty Council, who w determine whether the entire record warrants the candidate admission to the course.

f. Approval by the Faculty Council of the subjects proposed, ar of the thesis (both title and subject matter), or proposed creati work.

Section 17

Requirements for Masters Degree

a. **At least one year** of intensive work at the Conservatory.

b. Completion of four full subjects, each giving a minimum of fo semester hours credit (approved as above §16f), and of a Co ference Course in the field of the thesis, with a course mark n lower than *B* in each subject.

c. Submission of the thesis to the Faculty Council, not later than Ma 1st. The final manuscript must be presented to the Supervisor Academic Studies by April 15.

d. Approval of the thesis by the Faculty Council, and the passing an oral examination, given by them.

INSTRUMENTAL REQUIREMENTS

Section 18

Pianoforte Majors

a. Before admission to the Junior class of the Conservatory Diplom course, or to the Freshman year of the Degree course, a studer must have studied the fundamentals of pianoforte techniqu (finger exercises, scales, trills, arpeggios), and studies by Czer or the equivalent; two and three part Inventions, and easie selections from the Suites and the Well Tempered Clavichor by Bach; movements of sonatas by Mozart, Haydn, and Bee thoven; and compositions of the romantic and modern schools.

Note: Special requirements for Junior Examinations or entranc to the Freshman year of the Degree course: Candidate must be prepared to play in 16th notes all major an minor scales, and the chromatic scale, through fou octaves, hands together, at a tempo: quarter note equa 120; all major, minor and augmented arpeggios, in a

three positions, through four octaves, hands together, at a tempo: quarter note equals 96; and three pieces of the student's choice.

. Before graduating from the Diploma course, or entering the Junior year of the Degree course, the student is required to have studied a repertoire averaging eight pieces by composers in each of the following groups:

1. Bach, Handel, Scarlatti, Rameau, Couperin
2. Mozart, Haydn, Beethoven
3. Schubert, Mendelssohn, Schumann, Chopin, Liszt
4. Brahms, César Franck, Debussy, and composers of the modern school.

Note: For entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the following are required: All major, minor, and chromatic scales, in sixths and tenths, in 16th notes at a tempo of quarter note equals 120; arpeggios of the dominant and diminished seventh chords in all keys, four positions, through four octaves, tempo: quarter note equals 96; and scales in octaves for both hands at a tempo: four sixteenth notes equal 72.

. Candidates for the Soloist's Diploma and for the Degree Bachelor of Music with concentration in pianoforte must have studied, in addition to a more extensive and advanced repertoire, one concerto from each of the following groups:

1. Bach, Mozart, Beethoven, Haydn.
2. Schumann, Chopin, Mendelssohn, Grieg, Rubinstein.
3. Saint-Saëns, G minor or F major; Liszt, E flat major; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; Rimsky-Korsakov, or other works of equivalent importance.

INSTRUCTORS

HOWARD GODING**

CHARLES F. DENNEE
KURT FISCHER
GEORGE A. GIBSON
MARIE A. GILLET
HENRY GOODRICH
ERNST LEVY
ANNA S. LOTHIAN
MARGARET MASON
LUCILLE MONAGHAN
NORINE ROBARDS
DONALD SMITH
RICHARD E. STEVENS
BEVERIDGE WEBSTER
SUSAN WILLIAMS

ion 19

Organ Majors

This course is designed to provide the student with a solid technical foundation in preparation for both church and recital work; knowledge of the underlying principles of registration, including ne adaptation of foreign registrational schemes to American organs;

* Member of Faculty Council.

a study of the problems involved in the playing of piano and o chestral accompaniments upon the organ; keyboard harmony a improvisation.

a. At the examination for entrance to the Junior class of the D ploma course, or Freshman year of the Degree course, the stude must be prepared to play a selection of the grade of difficu represented by the Prelude and Fugue in C major by J. S. Ba (Peters Edition, Book I, No. 1), or the Sonata in C minor (No. by Mendelssohn.

b. Before graduating from the Diploma course, or entrance to t Junior year of the Degree Course, a repertoire of not less th 20 pieces drawn from two groups, as follows, must have be studied:

1. Works of J. S. Bach, 10 pieces: including a movement a Trio Sonata, two or three Chorale Preludes from Pete Edition, Book VI or VII, and the larger Preludes and Fugue Of the latter a Prelude (Fantasie, Toccata, etc.) with its Fug counts as two pieces.
2. 10 pieces, including at least one by each of the followi composers: Rheinberger, César Franck, Widor, Vierne, Kar Elert, Reger. Individual movements, exclusive of the easi slow movements, of sonatas and symphonies each count one piece.

c. For the Degree or Soloist's Diploma, the candidate must prese additional repertoire of comprehensive scope and variety, least equal in amount to that required for the Diploma, includi complete works representative of the best standards of org literature.

INSTRUCTORS

HOMER HUMPHREY CARL McKINLEY

Section 20

Voice Majors

This course is designed to give the student a thorough unde standing of the voice and its management; a mastery of breathi and breath-control through correct method of vocalization which an essential element of Italian music; and appreciation of repr sentative vocal styles and the ability to perform in a musician manner an extensive repertoire of Italian, French, English and Ge man vocal music.

a. Before admission to the Junior year of the Diploma course, the Freshman year of the Degree course, the student must ha studied the vocal instrument with attention to breathing, breat control, coordinated management of diaphragm and resonan chambers. He must give satisfactory evidence of the ability apply the principles of correct tone production, quality a management of scales, studies and songs of Handel and ea classics.

** Member of Faculty Council.

b. For graduation in the Diploma course, and before entering the Junior year of the Degree course, the student must prepare a minimum of four songs each in Italian, English, French, and German; arias from standard operas in each of the four mentioned languages; a church repertoire of songs and oratorio airs. The performance of this repertoire must show an understanding of and familiarity with the correct styles, including recitative.

Note: Before entrance to the Senior year of the Diploma course, or Sophomore year of the Degree course, the student must have a working knowledge of such vocal techniques as the trill, messa di voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lutgen, Concone 15 and 25, Aprile, Righini and such selections from the classics by Bach, Mozart, Gluck, Rossini, Haydn, and Handel as bring into play the foregoing techniques. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with special attention to recitative. His record book must show a considerable repertoire of Italian and English songs, Italian arias of medium difficulty, and simple French songs.

. Candidates for the Soloist's Diploma and for the Degree of Bachelor of Music with concentration in voice, in addition to increasing the foregoing repertoire with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare an appropriate part of an oratorio such as Handel's *Messiah,* Mendelssohn's *Elijah,* Bach's *Passion of St. Matthew* or *St. John,* or Haydn's *Creation.*

INSTRUCTORS

WILLIAM L. WHITNEY**

PERCY F. HUNT	ALICE H. STEVENS
GLADYS MILLER	MARIE SUNDELIUS
CHARLES PEARSON	CLEORA WOOD

ion 21

Violin and other Orchestral Instrument Majors

Violin

Requirements to enter the Junior year of the Diploma course, or the Freshman year of the Degree course: three octave scales and arpeggi; Caprices by Rode, Kreutzer, Fiorillo; Concerto by Mozart in A or D major, or equivalent.

Requirements for graduation from Diploma course, or entering Junior year of Degree course: scales in thirds, octaves, and tenths; Caprices by Dont, opus 35; Studies by Gaviniés; Concertos by Bach, Mendelssohn, Bruch, Rode, Mozart, Saint-Saëns, Wieniawski.

For graduation from Degree or Soloist's course: Caprices by

Member of Faculty Council.

Paganini, Sauret, Wieniawski; Solo sonatas by Bach; Concert by Beethoven, Brahms, Tchaikovsky, Glazounov, Sibelius, Prokviev; Symphonie Espagnole by Lalo.

INSTRUCTORS

HARRISON KELLER**

PAUL FEDOROVSKY
VAUGHN HAMILTON
EINAR HANSEN
ALFRED KRIPS
JOHN D. MURRAY
RAYMOND ORR
CARL PEIRCE
ROLAND C. REASONER

Viola

The requirements are similar to those of the violin cours preparing for solo performance or for membership in a symphor orchestra.

INSTRUCTOR

GEORGES FOUREL

Violoncello

a. Requirements to enter the Junior year of the Diploma cours or the Freshman year of the Degree course: Lee's Method; maj and minor scales in two octaves; Studies by Dotzauer; Technic exercises by Feuillard and Cossmann; Pieces by Schubert, Lul Haydn, Exaudet.

b. For graduation from the Diploma course, or entering the Juni year of the Degree course: scales and arpeggi in three and fo octaves; bowing technique by Sevçik-Feuillard; Studies by Do zauer, Grützmacher, Duport, Popper; Suites for Violoncello alo by J. S. Bach; Concertos by Romberg, Davidoff, Servais, Poppe Goltermann; Sonatas by Cervetto, Sammartini, and Bréval.

c. For graduation from the Degree or Soloist's course: scales thirds and sixths and octaves; Studies by Popper, Grützmach and Piatti; Concertos by Saint-Saëns, Lalo, Haydn, Dvorà d'Albert, Schumann; Sonatas by Locatelli and Boccherini; Co cert pieces by Tchaikovsky, Davidoff, Popper, Boëllmann.

INSTRUCTORS

ALFRED ZIGHERA
VIRGINIA STICKN

Contrabass

a. Before entering the Junior year of the Diploma course, or t Freshman year of the Degree course, students must have co pleted the following:

Nanny: *Complete Method;* Scales in major and minor keys one and two octaves; Technique of the fingers and bo scales in thirds and octaves; *32 Studies* by J. E. Sto Rougnon, *Fantaisie;* Verrimst, *Concertino;* Chapius, *Fa taisie Concertante.*

b. Before graduation from the Diploma course, or entrance in the Junior year of the Degree course, the student must ha studied:

** Member of Faculty Council.

Nanny: *24 Studies from Symphonies; Studies from Kreutzer and Fiorillo; 20 Etudes de Virtuosité; Verrimst, 1er et 2me Morceau de Concours;* Büsser, *Pièce en Ut;* Ratez, *Theme, Variations and Fugue;* Richard Strauss, *Symphonic Poems;* Concertos by Dragonetti, Stork. Rivier, *Pièce en Ré;* Ratez, *Fantaisie.*

Before graduating from the Degree or Soloist's course, the following repertoire must have been studied in addition to the foregoing:

Nanny: *10 Caprices;* Bille, *24 Caprices;* Nanny-Vidal, *Concert Etudes* transcribed from J. S. Bach's *Suites for Violoncello;* Concertos by Koussevitzky, Bottesini, Nanny.

INSTRUCTOR
GEORGES MOLEUX

Harp

Before entering the Junior year of the Diploma course, or the Freshman year of the Degree, the following must have been studied: Technical exercises by Victor Coeur, Holy (part 1); Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

For graduation from the Diploma course, or entrance to the Junior year of the Degree course: Technical exercises by Victor Coeur, Holy (part 2); Etudes by Bochsa, Nadermann; Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier; Solos with orchestra by Dubois, Pierné, Tournier, Widor; Ensembles with harp.

For Soloist's Diploma or for graduation from the Degree course: Etudes by Bochsa, Dizi, Czerny-Vitzthum; Pieces by Albeniz, Bach, Büsser, Couperin, Chopin, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokoviev; Debussy, *Sonata* (with flute and viola); Bax, *Quintet;* Suites by Roussel and Florent Schmitt; Solos with orchestra by Debussy, Ravel, and Handel.

INSTRUCTOR
BERNARD ZIGHERA

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a present ember of the Boston Symphony Orchestra. For each of these struments a careful plan is made for serious and thorough technical udy, necessary for the fulfillment of the exacting present-day reuirements for soloists and orchestral players. Students receive in the ass in Orchestral Reading, and in the Conservatory Orchestra and e Orchestral Class the practical training necessary to fit them for embership in a symphony or opera orchestra of the first rank. They

also have the added experience of playing in smaller combinations the classes in Woodwind and Brass Ensemble. Percussion players a given a thorough training in tympani and in each of the orchestr percussion instruments, including advanced study of vibracussion i struments, and are prepared to take any position in this group.

INSTRUCTORS

Flute
GEORGES LAURENT

Oboe and English Horn
FERNAND GILLET

Clarinet
VICTOR POLATSCHEK

Bassoon
RAYMOND ALLARD

French Horn
WILLEM A. VALKENIER

Trumpet
GEORGES MAGER

Trombone
JOHN W. COFFEY

Tympani and Percussion Instruments
SIMON STERNBURG

Band Instruments

Students may study band instruments not included in the wind se tion of the orchestra.

INSTRUCTORS

Cornet and Trumpet
GEORGES MAGER

Trombone, Alto, Baritone, Tuba and Euphonium
JOHN W. COFFEY

Section 22

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent two years of piano study before graduation, and must be ab to play simple accompaniments of songs with some fluenc Degree students must have the equivalent of three years of pia study, and must be able to accompany songs of medium dif culty with fluency.

b. *Violin and other Orchestral Instrument majors* must have th equivalent of two years of pianoforte study before graduatio

c. *Composition and Instrumentation* majors in the Diploma cour must have the equivalent of three years of pianoforte study, addition to at least one year on some orchestral instrument. Th is in addition to the work done in the Instrumental Classes. Cor position majors in the Degree course must have considerab proficiency on the piano, and a working knowledge of at lea two orchestral instruments, each chosen from a different grou i.e., Strings, Woodwind, Brass, Percussion.

ion 23

School Music Majors

. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

. Before graduation the student must have obtained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

GENERAL INFORMATION

on 24

Marking System
(Effective September 10, 1943)

Marks, which are permanently recorded in the office of the Dean of Students, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is required. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. (See Student's Handbook). Students who are delinquent in attendance will be summoned before the Board of Faculty Advisers.

signifies superior ability and achievement.

shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

means satisfactory work and progress—a good passing mark.

is a low passing mark.*

75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the School Music Division (see page 19).
3. The work of the major field.

will not be accepted as a passing mark in any work leading to the Soloist's Diploma.

E denotes a failure and means that the work of that semester mu repeated. Not until this has been done will a student be allow to begin the next semester's work in the same subject.

b. Special examinations will be given to students who fail to cor to the regular examination because of illness for which the st dent can give certified evidence. The work will be marked " complete", but this will be made an automatic *E* at the end the sixth week of the following semester if the examination h not yet been taken. A mark of "incomplete" may also be giv at the discretion of the teacher if the student has failed to ha in required assignments. This mark will again automatically chan to *E* if the work is not made up before the end of the sixth we of the following semester.

c. Reports of a student's standing will be sent to parents upon r quest made to the Dean of Students. Parents will be notified cases of delinquency in attendance.

Section 25

Honors

a. *Honors* are awarded at Commencement to graduating stude in the Diploma and Degree courses who have done superi work in each of the several fields of their course. Informati regarding the basis upon which Honors are awarded will given upon application to the Dean of Students.

b. *Special Honors* are awarded in any supplementary subject those students who attain the grade of *A* throughout bo semesters of the academic year.

c. *Highest Honors* are awarded to the honor student having t highest average grade, in the Diploma and Degree courses.

Section 26

General Regulations

a. All tuition is payable in advance. Arrangements for making pa ments in installments may be made by consulting the Assista Treasurer.

b. Students entering classes after the beginning of the semes will be charged for the full semester and must take the necessa number of private lessons to make up the work lost.

c. The Conservatory reserves the right at any time to refuse to withdraw the registration of any student whose presence m appear detrimental to its interests without being required give specific reasons for such action, and to refuse to renew t registration of students who have been habitually delinquent their studies.

d. No refunds will be made for late entrance, lost lessons, or wi drawals.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, etc., must be attended to not with instructors, but invariably at the business offices.

The Conservatory reserves the right to discontinue any class which does not reach a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons (§28l) or take the class another year if it is given.

ection 27

Registration

Registration for the academic year opens annually on the Thursay after Labor Day, but may be arranged at any time prior thereto. While the year is divided into two semesters, students may register t the beginning of the academic year for the entire year, no reegistration being necessary for the second semester except for ourse changes, etc.

Special students may register for private lessons at any time durg the year.

Evening lessons are arranged for the benefit of those who cannot ake advantage of courses during the day.

During the summer vacation, the offices of the Conservatory are pen from nine o'clock until five, except Saturday, when they are pen from nine until twelve. For information regarding summer inruction, see page 70.

ection 28

Tuition and Fees

The tuition fee for a Diploma Course, including all required supplementary subjects but exclusive of private lessons in the major field, is $270 per year.

For the course leading to the degree Bachelor of Music the yearly fee for all prescribed subjects (except the private lessons in the major) in all fields except school music, is $330. Students are required to take two half-hour lessons, or one hour lesson per week in their major instrument or study.

In the School Music Course leading to the degree Bachelor of Music, including all prescribed subjects (except instrumental private lessons) the yearly fee is $420. Students may limit themselves to one half-hour lesson per week in their instrumental study, providing there are no deficiencies to make up.

The fee for phonograph recordings (see §§6g, 15e), $3.00 per year.

The registration fee, payable once during each academic year, for all Diploma students and for special students is $2.00; for

Degree students, $5.00. Summer registration fee, $2.00 for a students.

f. The fee for each examination for advanced standing is $3.0

g. The fee for a special examination is $3.00.

h. The fee for the Diploma in any course is $10.00, payable on c before June 10 of the final year; the fee for the Degree is $12.0 payable on or before the same date.

i. The fee for each transcript of students record (after the first on is $1.00. There is no charge for the first copy.

j. The fee for supplementary subjects included in the regular course of study is standardized at $15.00 per semester hour of credi Conference courses are at the same rate.

k. The following subjects not included in the regular courses of stud leading to Diploma or Degree, have special fees per semester a follows:

	per semeste
Musicianship Classes for Children	10.00
Solfège Ix (Special Students)	45.00
Solfège Ix (Supplementary to regular course students)	15.00
Recorder Class	15.00
Opera School	
Courses 1, 3 or 4	
For students registered in one other subject in the Conservatory	45.00
For all others	60.00
Course 2	
For students registered in one other subject in the Conservatory	30.00
For all others	45.00
Lecture course, for other than Conservatory students	15.00

l. The charges for private lessons are as follows:

	per half-hour lesso
Pianoforte	$1.00-$6.00
Organ	1.50- 3.00
Voice	1.50- 5.00
Violin	1.00- 4.00
Violoncello	1.50- 4.00
Other Orchestral Instruments	1.50- 4.50
Composition and Instrumentation	3.00- 4.00
*Supplementary Musical and Academic Subjects	2.00- 5.00
*Supplementary School Music Subjects	3.00

*Note: A minimum of 15 private half-hour lessons is required for one semester hour of credit in supplementary subjects.

. Rental of Pianofortes: $40.00 per academic year. When a student lives at home, the cost of moving one way is to be paid by the student.

Practice facilities in the Conservatory Building are provided at the following rates:

For entire academic year, 6 days a week:

Room with upright pianoforte	2 hours a day	$20.00
	4 hours a day	$40.00
Practice organs	1 hour a day	$30.00
Teaching organs	1 hour a day	$48.00
Carr organ	1 hour a day	$70.00

For single hours:

Room with upright pianoforte	10c
Room with grand pianoforte	15c
Practice organs	15c
Teaching organs	25c
Carr organ	35c
Jordan Hall organ	50c

SCHOLARSHIPS, LOANS AND PRIZES

Th following scholarships are awarded annually to students of the Conser- ve ry who fulfill the requirements as to ability and grade of advancement, ar who are in need of the financial assistance which the scholarship affords. A lication for scholarships for the ensuing year, as well as for renewal of schol- ar ips already granted, must be made before April twentieth, upon the pre- sc ed application form.

TH CARL BAERMANN SCHOLARSHIP. The income of a fund of five ousand dollars raised by a committee represented by Messrs. Alexander einert and Edward R. Warren, in memory of the late Carl Baermann of the culty. *In Pianoforte.*

TH LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand llars under the will of the late Louise Baker of Boston, to be used for the pport of deserving students.

TH HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen ndred dollars, the bequest of the late Harriet T. Brown.

TH FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *violin*$250

TH CARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the efit of Students of Music, a bequest of fifty thousand dollars under the will the late Samuel Carr, Esq., sometime President of the Board of Trustees, in mory of his father and mother, provides scholarships to be awarded under

stated conditions to American-born students, preferably to those who intend make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educatio Fund, a bequest of twenty-five thousand dollars under the will of the late L M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thous dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Ma chusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thous dollars, a bequest under the will of the late M. Ida Converse, will be appl to the maintenance of five annual scholarships of equal amounts, to aid in t education worthy and meritorious students of the Conservatory who are need of financial assistance.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has b set aside for scholarships, [redacted]

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, gift of the late Miss Ellen B. Doe.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a func about eleven thousand dollars, a bequest to the Thursday Morning Club Boston under the will of the late Fanny T. French, in memory of her mother the request of the Trustees of said fund the Conservatory has accepted trust, the income of which is available for graduate students of the Con vatory pursuing post-graduate work, or students in the upper classes of Collegiate Course.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda G Fund of five thousand dollars, a bequest under the will of the late Edna D Proctor, to be given to students coming from the State of New Hampsh to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hund dollars, the bequest of the late George B. Hyde.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thous dollars, the gift of Walter H. Langshaw, Esq., a former member of the Bo of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thou dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Ha shire, to be used for the aid of deserving students from the state of Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morr The income of three thousand dollars will be used to educate specially gif needy children; precedence to be given to lineal descendants of Ch Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thou dollars under the will of the late Emma F. Munroe, to be used to help ne and promising students of violoncello and voice.

HE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

HE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

E HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

E GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

E REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

E SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

E AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

E JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to students to continue their musical education. Students must have attended the Conservatory for at least one year and be properly recommended. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the secretary of the Beneficent Society, care of the New England Conservatory.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.

THE ALPHA CHI OMEGA SCHOLARSHIP. The gift of Zeta Chapter.

THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.

THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderew Esq., an honorary member of Alpha Chapter.

THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.

THE ELSON CLUB SCHOLARSHIP.
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } The gift of the Elson Cl

PRIZES IN COMPOSITION

Offered by Philip R. Allen, Esq., President of the Board of Trustees, for t Academic Year 1944-45:

Class 1. One hundred dollars for the best Overture or other serious work orchestra.

Class 2. Fifty dollars for the best group of songs or solo instrumental piec or for the best piece of chamber music, or for the best compositi for chorus with or without accompaniment.

Any student in any department of the Conservatory who shall have been co tinuously registered in the Conservatory since October 1, 1944, will be eligi to enter the competition.

Compositions offered will be received at the Dean's Office not later than Ap 30th.

Manuscripts must be legible and in ink.

The judges will be appointed by the Director.

Detailed information regarding conditions of the competition, which must consulted by all competitors, will be furnished upon application to the office the Dean of Students.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of course, has been outstanding in musicianship, scholarship, citizenship, and gi evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for m years. It is an ideal means of communication between the employer and student who is a worthy candidate for a position. The Conservatory's recomm dations are based on personal knowledge of the student's achievement and c duct during the period of study, substantiated by carefully kept records fr each of his teachers. It is the aim of the Bureau to discover the proper person fill the position to the employer's satisfaction, and likewise to find the posit for the student which will give him opportunity to realize his best potentialit

e large number of graduates and former students who are now occupying im-rtant positions in widely varying fields in the musical world testifies to the ccess of the Placement Bureau in carrying out these aims.

ith the approval of the Director, the Bureau may also obtain remunerative gagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

e Conservatory maintains attractive accommodations for women students in e N.E.C. House, located within a five minute walk of the Conservatory. This ouse has been recently returned to us by the U.S. Government, and has been mpletely renovated and redecorated, with improved appointments. It is under e direction of a supervisor and her assistant, with the usual regulations that ply to college dormitories. A cafeteria, providing breakfast and an evening al, with high quality food at reasonable prices, is located on the lower floor the building. Large recreation rooms on this same floor make an ideal social nter for the entire school, under careful supervision. Ample reception rooms e provided on the first floor. All women students who are not living at home e required to live at the N.E.C. House. All requests for detailed information d application for accommodations should be addressed to the Supervisor of udent Housing, 133 Hemenway Street, Boston. Rooms will be shown by pointment during the summer.

en students will be assisted in finding rooms in approved private homes, cated near the Conservatory Building, by writing to the Dean of Students.

THE CONSERVATORY MUSIC STORE

cilities for the sale of sheet music, books, and other musical merchandise, are cated on the first floor of the Conservatory building. In addition to all Con-rvatory publications, a selected assortment of the best instrumental and vocal usic is kept constantly on hand. The business of the Music Store is not limited students, but is open to the public, and orders by mail are promptly executed. ose who desire to obtain the most approved standard compositions for piano-rte, organ, voice, works on theoretical musical subjects, etc., will find it to eir interest to send their orders to the Music Store. All text-books and works reference used in Conservatory courses or recommended in this catalogue may obtained through the Music Store. Appointments for the making of record-gs may be made here. Address all orders to the New England Conservatory usic Store, Huntington Avenue, Boston, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in plied and theoretical musical subjects, as well as academic subjects, througho period of six weeks, beginning during the last week of June, and ending earl August. It is possible during this period to earn credit for a semester's wor three or four subjects, a total of eight semester hours of credit being the m mum allowable during one session. Credit for work thus accomplished is per nently recorded, and is available for transfer to other institutions. It will accepted toward requirements for the Diploma or Degree courses at the C servatory, provided the student has fulfilled the entrance requirements or already been admitted to the course.

In addition to the instruction which is offered in all branches of applied mu it is possible to carry on work in musical theoretical subjects as well, includ counterpoint, harmony, theory, musical form, instrumentation and composit and also in various of the subjects offered in the School Music course. While academic courses offered may vary from year to year, these usually inc English composition and literature, psychology, fine arts, languages, Europ and American history, bibliography and research. Other musical and acade subjects may be added if the demand warrants. Instruction is given by meml of the Conservatory faculty and others. Special conferences are a feature of Summer Session, with opportunity for general discussion, especially of teach methods and material. All facilities of the Conservatory building, including use of practice organs, the recording equipment, and the Library, are availa Details regarding enrollment, registration, tuition rates and special annou ments will be sent upon request directed to

The New England Conservatory of Music Summer School

Huntington Avenue

Boston, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianofo voice, violin or other instruments, or in supplementary musical or academic s jects, or in dramatic and lyric action, may register for private lessons during whole or any part of the period between the close of the academic year June and the opening of the succeeding academic year in September. Furt information will be given upon application.

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